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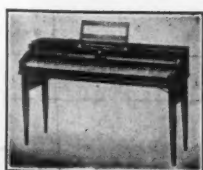
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Another season has come and gone and Paterson once more is ablaze with the glory of a great music festival—a typical "Wiske" success—and a real music loving public responsible for it.

Music certainly must have charms in order to draw so huge an audience to the Fifth Regiment Armory on all three evenings, May 11, 12 and 13, when a headliner such as "Billy" Sunday was making his sensational appearances only a few blocks away. "Billy" drew many out of towners, it is true, but Patersonians stood by the festival and helped to make this—the thirteenth annual festival—the same artistic and financial success which has made it known the world over.

This has been a bad year for all kinds of business ventures and most of them have suffered to a great extent. Because the war has affected some other musical centers, it was believed by many that Paterson also would meet with reverses. The war and general business depression and the fact that "Billy" Sunday extended his campaign so that it included the festival nights might have been reasons enough for a failure. Despite the handicaps the festival was a phenomenal success.

But it is all over—all over but the handshakes, the expressions of congratulation, the kind words and cheery smiles, the letters of appreciation—all over, but not for long. September is not far distant, and it will not be long before the Paterson singers will be rehearsing for another and even bigger festival.

If the writer were able to record the many words of appreciation heard on every hand, it would be impossible to find space enough here in which to print them. From members of the huge audiences in attendance at each of the three concerts, praise for Conductor C. Mortimer Wiske, the chorus, the orchestra and, of course, the soloists was all that could be heard. Even when mingling among the large throng it was impossible to hear even a word of unfavorable criticism or a comment that was not of a most praiseworthy nature. That the chorus pleased every one there can be no question. That the orchestra deserved its share of the applause, it is admitted, and that the soloists, without an exception, received a warm and hearty welcome, every one present will agree.

Paterson's thirteenth annual three day music festival is over, but there remains in the "Silk City" a feeling of pride in all that has been attempted and in the wonderful results attained. The festival has become a fixture which Paterson cannot do without. Its many advantages of all sorts have made it an institution which means much to the people of this city. Paterson has become famed as a music center, and the festivals held here in the past have placed her among the foremost American festival cities.

But let us give credit to whom credit is due, and throw all of our bouquets at the feet of the festival master, who has placed both Paterson and Newark among the great music centers of America.

The Paterson Chorus.

Last week the Newark festival was held, and all eyes were turned upon the wonderful spectacle that surprised,

of from 700,000 to 1,000,000 people, supplied a chorus of 1,200 singers. Paterson only draws from a population of some 200,000, and yet furnished a choral organization of over 600 members. Even if size is considered it will be seen that Paterson does not rank behind the others in proportion to her population.

For years the work of the Paterson choruses has attracted great attention. With years of experience and training they are able to offer choral works that many other singing societies would not dare attempt. From the first lines of the opening number, "Awake, the Trumpets' Lofty Sound," until the last notes of Weinzierl's "Love and Spring" on the final program, there was never cause for complaint or reason for unfavorable criticism.

Under C. Mortimer Wiske's efficient and inspiring direction the huge chorus sang with a spirit of pride and enthusiasm that penetrated the entire audience.

It has taken years to drill these choristers so splendidly. Like a single great organ the sounds broke forth at Conductor Wiske's command, pianissimo swelling out into double forte. It was a chorus well balanced, a combination of good voices, trained as they should be to sing together. The quality attack and general understanding were all that could be desired and the choristers showed the results of careful and thorough training.

When one remembers that these singers are brought together each fall, with only one rehearsal a week, and that the festival concerts take place less than eight months later, there is all the more reason why the conductor should be congratulated on the remarkable results obtained. While the chorus is composed of many professional and experienced singers, the majority of its members are drawn from business houses, mills and factories where they have little opportunity for the study of music.

Although difficult to express in words the wonderful effect of this monstrous choir of voices, such a series of programs cannot but leave a lasting impression. It has often been said: "Give the audience the best and it will support you." Conductor Wiske evidently believes this. The chorus fulfilled every hope and desire on the part of the audience and it thoroughly satisfied all.

The Orchestra.

Heretofore at the Paterson festivals the orchestra has been composed of musicians drawn mainly from the Metropolitan Opera House Orchestra and other large organizations in New York. Conductor Wiske has been endeavoring for a long time to find sufficient local men able to take the place of the New York musicians. Until a few years ago it was believed by many that to organize an orchestra of local material for such an undertaking would be impossible. Conductor Wiske thought



C. MORTIMER WISKE,
Musical director.

yet delighted, the many thousands of persons who visited the First Regiment Armory in that city on May 4, 5 and 6.

And it was said then that the Newark chorus of some 1,200 singers was one of the largest and best trained choral bodies in this country. But that was before the Paterson concerts. Newark, drawing from a population



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ANNA CASE.

differently. His efforts to establish a Paterson Symphony Orchestra found quick response, and Paterson now boasts of a large orchestra composed of first class musicians.

Since its organization the orchestra has increased its repertoire to harmonize in many directions with the music used at the festival concerts. The men have become acquainted with Conductor Wiske and have learned his ways and habits. He, too, has had a chance to study the men and to find out how well they can play. It is interesting to note that while several years ago the festival orchestra was composed in the main of New York musicians, each year has brought the substitution of local musicians for outsiders. Last year there was a large number of local men enrolled with the players from the metropolis. This year the orchestra was made up almost entirely of Paterson men, and so well did they perform that, in all likelihood, only local musicians will be employed hereafter.

The work of the orchestra was splendid. The members played with skill and good understanding both in their accompaniments for the chorus, soloists and in their individual numbers; it was a treat to listen to this orchestra. The audience appreciated its work and on several occasions brought Conductor Wiske back to the stage to bow acknowledgment to the loud applause. There were undoubtedly some persons who had never known of Mr. Wiske as both an orchestral and chorus conductor. However, he led these forces in such a manner as to bring about highly satisfactory results.

The Soloists.

Not in years have the music lovers of Paterson been treated to such a surprise as they enjoyed throughout this festival. The soloists were all in splendid form and each in turn was enthusiastically greeted. Patersonians have heard many famous artists in the past, but it is doubtful if such an array of soloists has ever appeared here on three consecutive evenings. On the opening night, May 11, there were heard Anna Case, the popular New Jersey soprano of the Metropolitan Opera Company; Mary Jordan, formerly of the Century Opera Company; Paul Althouse, tenor, of the Metropolitan, and Henri Scott, formerly of the Chicago Opera Company, and engaged by the Metropolitan for next season. It would be difficult to secure a better quartet for festival work than this.

The soloists on the second program were Gertrude Ren-nyson, soprano; Pasquale Amato, baritone, of the Metro-

politan Opera Company, and Ethel Leginska, the gifted and popular pianist. While the first night brought forth a concert of rare excellence and was thoroughly enjoyed, the second program aroused more enthusiasm. The final one, however, deserved its share of the festival honors with such artists as Marcella Sembrich, the world renowned soprano; George Dostal, tenor, and Harold Bender, the young local pianist.

The audience at all times was pleased with the work of the chorus, delighted with the playing of the orchestra, and most enthusiastic over all of the soloists.

The Audience.

Paterson is located on the Erie Railroad, only a short distance—seventeen miles—from New York, and is very



CONDUCTOR WISKE LEAVING PATERSON FOR NEWARK.

accessible to the metropolis. Surrounding it are numerous smaller cities and towns from which the music festivals always draw a great number of patrons.

Every year the audiences at the three day festivals have been large, in most cases completely filling the huge Fifth Regiment Armory in which the concerts are held. This year proved no exception to the rule, and the audiences were even more remarkable than heretofore because of counter attractions.

Last year John McCormack sang to a capacity house, about 8,000 persons being present. This year Mme. Sembrich sang to over 6,000, while at the same time, only a few blocks away, "Billy" Sunday addressed an audience of some 11,000. His was free, while admission was charged to hear the festival. For this reason alone the size of the audience on this evening is regarded as unusual and an indication of an ever increasing love for the best in music.



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HENRI SCOTT.

The Festival and "Billy" Sunday.

Whether "Billy" Sunday loves music or not there are others who do. Whether he believes it or not, a music festival of this nature is an important factor in the life of a progressive and growing city, and has its proper place as truly as a campaign such as he is now conducting.

Some time ago Mr. Sunday was asked to come to Paterson and he accepted. At that time, when the time of his campaign had been determined upon, the Paterson Festival Association altered the dates of its concerts in order not to conflict with the revival meetings.

Mr. Sunday, however, by prolonging his stay in Philadelphia, postponed his Paterson visit to several weeks later, thus including the same dates as those selected by the Festival Association. The evangelist was asked to close his meetings on those three evenings at an earlier hour, and he agreed to do so. However, when the festival was actually held, Mr. Sunday evidently forgot his agreement. Moreover, it is understood he would not assist the association in any way whatsoever. It is said that he was even surprised when he learned that the Festival Association would not postpone its concerts until after he had departed, so that they would not interfere with him. Mr. Sunday should understand that a music festival means very much to a city, and that the people of Paterson, as well as of other cities, are going to support it.

Paterson Ideally Located.

Paterson, the county seat of Passaic County, New Jersey, is situated on the west bank of the Passaic River, the Morris Canal, and the Lackawanna, the Erie and the New York, Susquehanna and Western railroads. It is connected by trolley with Fort Lee Ferry to New York, Hoboken and Newark. It is seventeen miles northwest by north of New York City, and thirteen miles north of Newark.

The greater part of the city, which has an area of 8.36 square miles, lies in a plain in a bend in the river, but



PAUL ALTHOUSE.

MARY JORDAN.

AUGUST EPEL.

Copyright by A. Dupont, N. Y.
MARY JORDAN.

the outskirts on the north occupy the hills rising on that part of the stream. The river here has a descent of seventy feet, fifty feet being in a perpendicular cataract.

Paterson is the third industrial city of the State. The leading industry is the manufacture of silk, which is carried on (in 1910) in 292 establishments, employing 25,000 hands. There are also two large locomotive works, turning out on an average three engines a day; nine shirt factories, flax mills and thread and twine manufactories. There are (1910) 538 industrial establishments, with products valued at \$59,393,660. Of this total the largest is furnished by the manufacture of silk and silk goods; the foundry and machine shop interests rank second, and the three industries of next importance are the dyeing and finishing of textiles, brewing, and slaughtering and meat packing.

Thus one can readily see that Paterson is not a small city in any sense of the word. Boasting of a population at the present time very close to 130,000, during the days of the music festival a total of some 200,000 to 250,000 is drawn from. In addition to the suburban or surrounding communities, the festival draws from New York, Newark, Jersey City and numerous other cities more distant.

While it has been said that the Paterson people as a whole are not music loving, nevertheless they seem to be unusually fond of it and have shown their liking on many occasions, dating back for thirteen years or more. It is true that there are many persons who are not real music lovers, but who appreciate the advertising and educational value of a festival to a city, and for this reason give their hearty support. At any rate, the festival is an important factor in the life of the city of Paterson and an event which its citizens could not afford to be without.

The First Day, May 11.

When the writer reached Paterson early in the afternoon on the day of the first concert, the crowds were swarming into the city like a lot of bees. Thousands had arrived, many of them anx-

ious to hear "Billy" Sunday in the afternoon and attend the festival in the evening. Throughout the city there was a restless stir in the air. One could tell that something was going on somewhere, and there was.

En route to the armory the writer confronted Anna Case, who was hurrying to her hotel in order to get as much rest as possible before the evening's performance. Just a little chat and then the singer was urged to pose, just where and as she was, for a picture. She kindly consented to do so, and the camera clicked; then she went her way and the writer went his.

Henri Scott was just about to leave when the writer entered the building. Enthusiastic about the rehearsal he was in a most jovial mood. Like Miss Case, he, too, consented to stand still for a second while the camera clicked again. Then another little chat, and he departed.

Mary Jordan and a friend of hers, Mrs. Hamlin, soon followed the others, and a third conversation was indulged in, after which the camera man, who happened to be the writer, snapped another picture.



GERTRUDE RENNYSON.

Paul Althouse spotted the camera before it spotted him. The "movie man" had just left and the tenor and his wife were most interested in the proceedings. It was through a friend of Mr. Althouse that the "movie man" was persuaded to come to Paterson, but, sorry to relate, he was unable to get all of the pictures that he wanted; especially one of "Billy" Sunday shaking hands with Conductor Wiske. Nothing doing! Nevertheless, Mr. and Mrs. Althouse also agreed to "look pretty" while the bulb of the camera was squeezed, and another interesting picture was added to this story's numerous illustrations.

The First Rehearsal.

The rehearsal of the first night's program—all the writer heard of it—was fine; all he did not hear, they say, was better still. A number of men were busy all the afternoon arranging the hall for the evening's concert, and when the last of the musicians had left everything was in spic-span shape for the initial performance of the festival.

The Opening Program.

The big front doors of the armory were thrown open a little after seven o'clock. Already a number of people had arrived and more soon followed. By eight o'clock the house began to fill up and at 8.15, the time when the concert was advertised to begin, a great many more crowded in.

The building presented an imposing sight. American flags were hung artistically from the ceiling and from the sides of the gallery. Over the stage more flags were draped in such a way as to make the acoustic properties of the hall nearly perfect. The giant platform occupied most of the front of the auditorium, the many rows of seats built to accommodate the huge chorus reaching from the platform up to the gallery.



PAUL ALTHOUSE.

As the members of the chorus entered and took their places, and the audience began to fill the seats which in the afternoon were vacant, a different picture presented itself. The assembling of the chorus, the tuning of the instruments in the orchestra, the glimmer of gas and electric lights, the variety and color of costumes, the great mass of people swarming in the auditorium, and the noisy program boys who were trying to dispose of their souvenir program books by shouting "Program book, official program, all the programs for the big Paterson festival, etc.," all deeply impressed the writer.

Then outside the automobiles, lined up for blocks, gradually drew nearer the entrance door, and as each one stopped and some handsomely gowned woman, followed by her escort, alighted and hustled on toward the door past the long line of curious passersby, who had stopped to look on and could not afford to miss anything, the automobile would move on and another would take its place. Carriages, too, were numerous and, intermingled with the automobiles, received each its number and sought some good location along a side street.

Also through the main entrance a great crowd of men and women passed in, some in evening clothes, others in business suits and working costumes, and still others in overalls and sweaters. There was no class distinction in this audience. It was purely a democratic one, all real lovers of music.

Tardy Ones Have To Wait.

The house was pretty well filled when Conductor Wiske stepped upon the platform amid a great burst of applause. It was just 8.15, the time scheduled for the concerts to begin. The throng



ETHEL LEGINSKA.



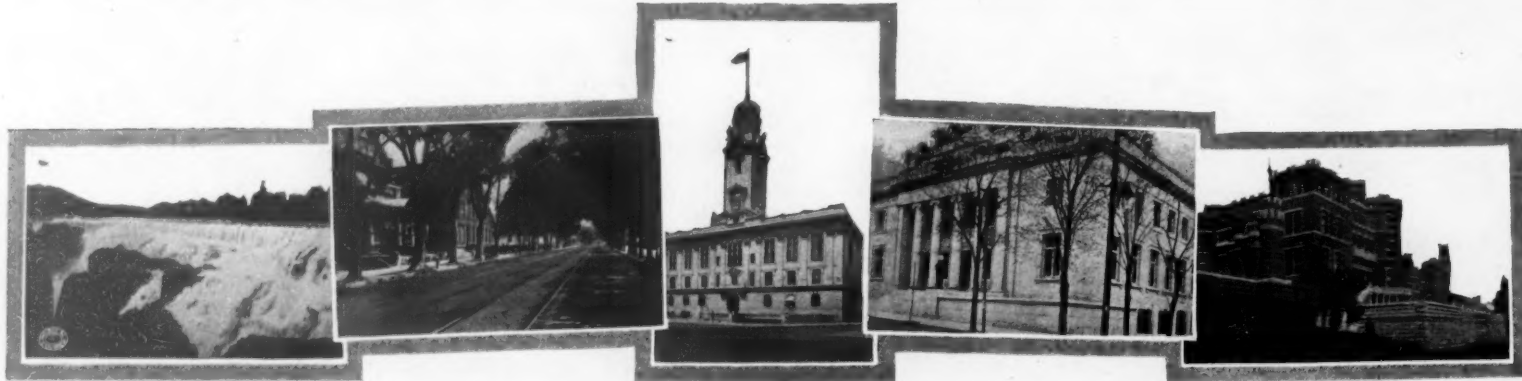
PASQUALE AMATO.



MARY JORDAN AND MRS. HAMLIN.

MRS. WISKE, CONDUCTOR WISKE AND SIDNEY A. BALDWIN EN ROUTE TO THE ARMORY.

MR. AND MRS. PAUL ALTHOUSE.



PASSAIC FALLS.

BROADWAY ABOVE
STRAIGHT STREET.

CITY HALL.

DANFORTH MEMORIAL
LIBRARY.

LAMBERT CASTLE.

of latecomers was halted in the rear and forced to remain standing until the close of the first number. It was only a few seconds before the hall was silenced and Conductor Wiske raised his baton for the opening bars of Handel's well known choral, "Awake, the Trumpets' Lofty Sound." As he raised his hand the great chorus, some 600 strong, stood up, and soon filled the monstrous auditorium with the tremendous volume of their voices.

It was a great sight. Grouped in the center of the giant stage were the tenors and basses, and on either side of them were the sopranos and altos—the men in black and the women in white; it made a pretty picture.

Chorus Work Superb.

From beginning to end the work of the chorus was magnificent. Drilled as they have been for many months, and some of them for years, under the able direction of Mr. Wiske, the singers have attained a mark of proficiency most satisfying. Those who have attended past festivals in Paterson must have been delighted with the excellent improvement shown on this occasion, as well as the following two evenings.



MARCELLA SEMBRICH.

This was the third festival in the "Silk" City that the writer has attended, and each one, it must be said, showed a vast improvement over previous years. This season the work of the chorus excelled all; it was the feature of the festival and the large audiences on all three evenings fully appreciated this and demonstrated it in their



HAROLD BENDER.

prolonged and hearty applause. As one great organ their voices rose and fell together, always under the perfect control of Conductor Wiske. In the pianissimo, as well as in the forte passages, the voices were always together in perfect accord. The quality of the tone was excellent and the phrasing, too, made the choral numbers particularly enjoyable.

Conductor Wiske deserves a great deal of credit for the splendid results he attained with this massive choral body in the short time that he had. To be associated with him ought to mean much to each member of the chorus, and he should feel proud of so splendid a body of singers.

Soloists Score Brilliant Success.

At the close of the first number on the opening night (this happened on all three evenings) the several hundred persons who had remained standing in the rear were ushered to their seats, and it was not until the auditorium had again become quiet that Conductor Wiske continued.

Mary Jordan, who was formerly contralto with the Century Opera Company before it disbanded, as the first soloist of the evening, received a hearty welcome from the audience, many of whom had heard her before, and had come to hear her again. A picture of health and beauty she captivated her hearers at once and so impressed them all that at the close of her number round after round of applause burst forth. Miss Jordan's lovely contralto was heard to splendid advantage in Bemberg's aria, "La Mort

de Jeanne D'Arc," and it was the opinion of many that it had never been sung before in such exquisite fashion. Her full, rich and velvetlike tones were most pleasing and her interpretation of this number found a ready response among her listeners. The insistent demand of the audience forced her to respond with an encore, and again the power and beauty of her voice were heard in Eden's "What's In the Air Today?"

Paul Althouse, one of the Metropolitan's favorite tenors, followed Miss Jordan with an aria from Ponchielli's "Gioconda," "Cielo e mar," superbly sung, with orchestral accompaniment. There were many present who had not heard the young tenor before, but that they were well pleased and satisfied cannot be doubted from the way in which they enthusiastically applauded all of his numbers. In his upper register, particularly, his singing was most effective, and the volume and beauty of his voice won for him loud plaudits. Recalled to the stage, more spontaneous applause broke forth again when he sang as an encore number "La Donna e Mobile" from "Rigoletto," with piano accompaniment. This number, too, pleased the audience, which again demonstrated its appreciation at the conclusion.

Orchestra Offers Real Treat.

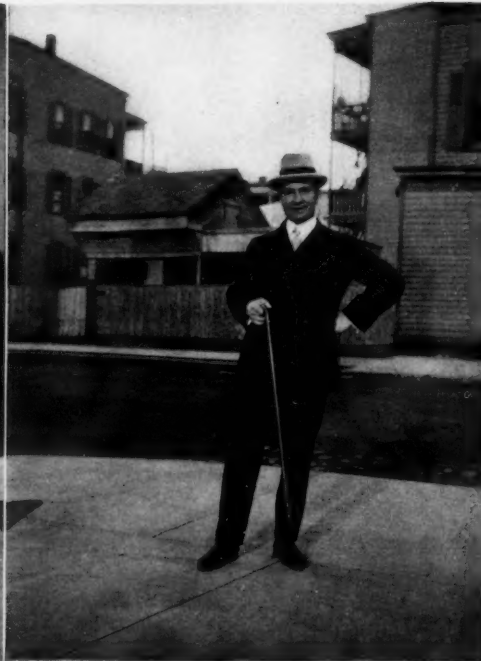
Conductor Wiske offered a real and rare treat in the next number, Liszt's "Hungarian Rhapsody, No. 2," arranged for orchestra alone. Those who did not know it by name before recognized



GEORGE DOSTAL.



ANNA CASE.

MRS. WISKE, SIDNEY A. BALDWIN, CONDUCTOR WISKE
AND J. ALBERT RIKER.

HENRI SCOTT.



Taken especially for the Musical Courier.

PATERSON MUSIC FESTIVAL, FINAL NIGHT, MAY 13.
(THIS PHOTOGRAPH SHOWS ONLY A SMALL PORTION OF THE GIGANTIC AUDIENCE.)



Mr. Cowperthwait leaving the armory.

TREASURER OF THE PATERSON FESTIVAL ASSOCIATION CAUGHT BY THE CAMERA.

The treasurer and Mrs. Wiske. (Notice the envelopes. They contain over \$2,000—pay for the orchestra men.)

Fred S. Cowperthwait bidding Mrs. Wiske good-bye.

this celebrated selection the moment the first notes were heard. With the skill of a veteran he led his orchestra men through a delightful performance of this number. The audience applauded him most enthusiastically.

Formerly with the Chicago Opera Company and recently engaged by the Metropolitan Opera Company for next season, Henri Scott, bass, left a splendid impression behind him, following an excellent interpretation of "Le Tambour Major," by Thomas. Mr. Scott has a beautiful bass voice, and he executed his number in admirable fashion. His tones are powerful and rich, and his enunciation exceptional. The audience appreciated this work and recalled him to the stage for an encore—Denza's "Torna Ancora"—which was equally well performed.

Judging from her success in Newark last week it is not surprising that Anna Case, the next soloist, received an ovation. The Metropolitan soprano, both fascinating and charming, presented a wonderful picture of loveliness and held her hearers spellbound from the moment she began until the conclusion of her last number. Her first selection was the "Mad Scene" from "Lucia," with orchestra (and flute obligato played superbly by A. Fayer, first flutist of the New York Philharmonic Society and a member of the Paterson Festival Orchestra). As many expected, she captivated her listeners at once and fairly carried them with her over runs, staccati passages and trills which she performed with remarkable ease and accuracy. All of her arpeggios with flute accompaniment were in perfect tune, and even in the most difficult parts she was at

her best. So great was the enthusiasm she was forced to respond to the insistent demands for an encore. She sang Brahms' "Vergebliches Ständchen" exquisitely, bringing both Conductor Wiske and the flutist back to the platform with her to share in the prolonged applause that followed. If there ever was an artist which the Paterson people showed by their responsiveness that they wanted to hear again it was Miss Case. She will undoubtedly long remain a favorite here as well as in Newark.

Grieg's "Recognition of Land," sung by Henri Scott with chorus and orchestra, closed the first half of the program; it was splendidly given and thoroughly pleased the audience. In this number the chorus again showed its thorough training, and the orchestra, too, deserved its share of the applause.

Newark Singers Assist.

It was not until after the first evening's program was over that those present learned whence the voices heard in the rear in the following number came. Twenty singers selected from the Newark Festival chorus, under the direction of Sidney A. Baldwin, had been asked by Mr. Wiske to assist in this number. At an organ, which had been secured for this occasion, and which had been placed directly behind the stage, Mr. Baldwin was so seated that he could continually watch the movements of the conductor. The organ tones were the signal for the chorus to rise, and then were heard from the rear the strains of the prayer scene from "Cavalleria Rusticana" beautifully sung

under Mr. Baldwin's able direction. The participants are all well known to Newark music lovers, and their singing on this occasion was of a high order. Those who took part were: Alice Anthony, Beatrice George, Rosalind Snedeker, Ella Marshall, Helen Molten, Mrs. George Kirwan, Mrs. William Riggio, George Kirwan, Claude Velsor, Ralph Himmelberger, Charles Ashmun, and Messrs. Weinrich, Boniface, Little and Montreth. The solo part in this number was sung by Anna Case, who added to the impressiveness and beauty of the selection. Conductor Wiske directed the chorus and orchestra.

Mary Jordan again fascinated in Meyerbeer's aria, "Ah! My Son." In this, as in her former number, her beautiful contralto voice was heard to decided advantage. It was undoubtedly her best selection; and with orchestra accompaniment it made a lasting impression. At its close Miss Jordan was presented with a beautiful bouquet of flowers from Paterson friends. Sustained applause followed and when the audience insisted on an encore, she sang the familiar and ever popular folksong, "Long, Long Ago." Miss Jordan sings this number as few artists can, and her rendition was thoroughly appreciated. Charles Gilbert Spross, the composer-pianist, furnished the accompaniments for this encore number. He also accompanied the other singers in their encores.

A Notable Trio.

One of the most enjoyable numbers on the program was the trio from "Faust," in which Anna Case, Mary Jordan



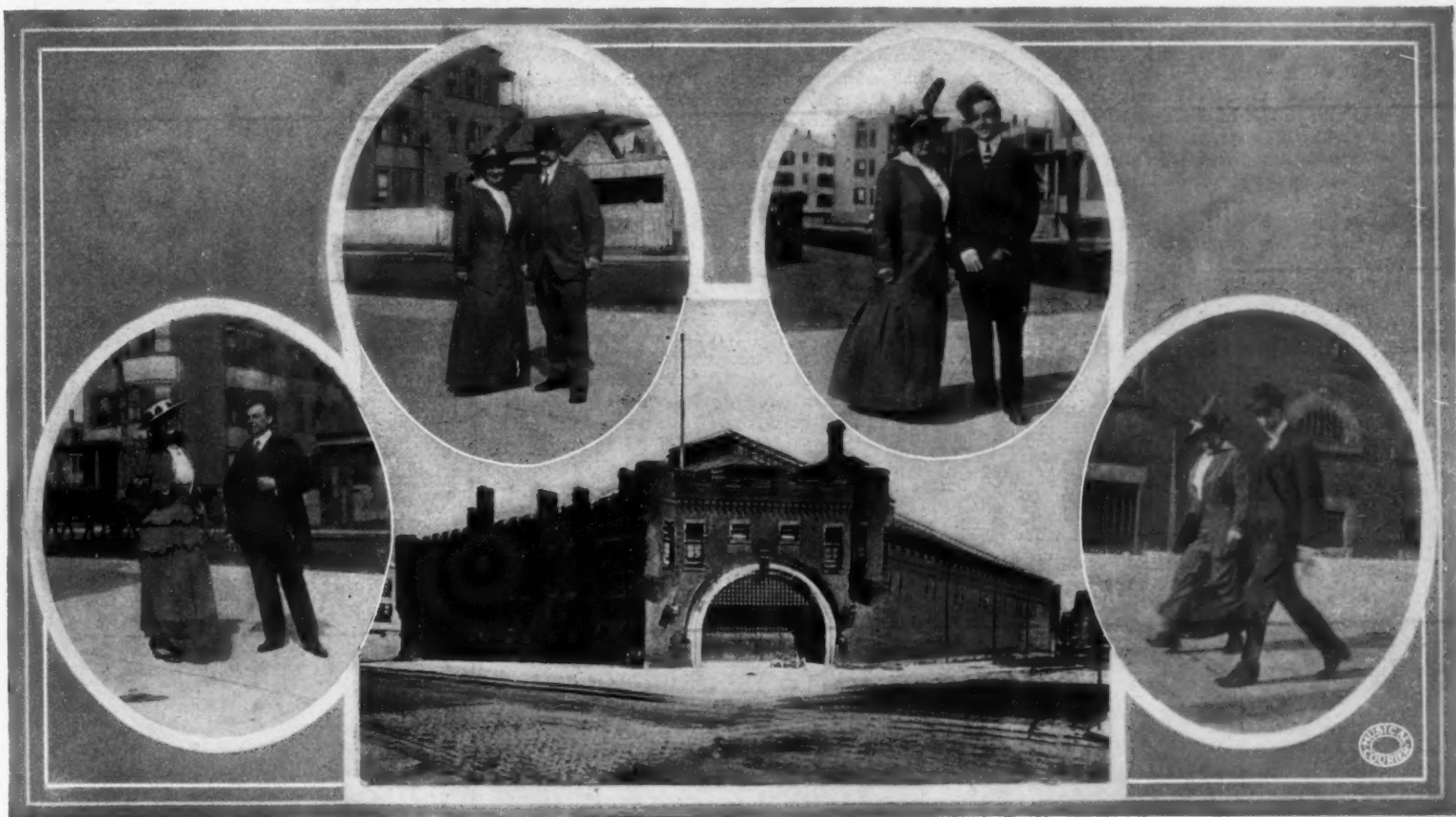
Hamilton Trust Company.

A PART OF THE BUSINESS SECTION OF PATERSON, N. J., FROM

WHICH

MRS. WISKE AND JOSEPH GOTSCH.

MRS. WISKE AND HAROLD BENDER.



MR. AND MRS. GEORGE DOSTAL.

FIFTH REGIMENT ARMORY.

MR. AND MRS. WISKE.

and Henri Scott participated. This was followed by another of Mr. Wiske's treats for orchestra alone—an intermezzo from "The Jewels of the Madonna." While Mr. Wiske is famed as a chorus conductor, he deserves equal praise as an orchestral director. The rendition of this number was superb and fully appreciated.

"Wotan's Farewell" and "Magic Fire Scene" from "Die Walküre" were then sung by Mr. Scott with orchestra accompaniment. Mr. Scott is known as an able interpreter of Wagnerian roles, and in these he fulfilled every expectation of the audience. The work of the orchestra in this selection was also fine.

Many sopranos have graced the platform of the Fifth Regiment Armory at the Paterson Festivals, but it is doubtful if any of them have pleased quite as much as did Anna Case in the next number. "E'er Since the Day," from Charpentier's "Louise," was admirably sung, the highest notes as well as the lowest tones being taken with perfect ease. By some error, the orchestra score for this number had been sent to Buffalo by her manager, and this necessitated a piano accompaniment which was supplied by Mr. Spross; he supported the singer in his usual, capable fashion.

It undoubtedly takes years to train an audience how to listen to musical programs. One of the most disappoint-

ing features of all of the Newark Festival concerts was the manner in which the audience regarded the closing numbers. Each evening some of the Newark people insisted on leaving before the final number. It was most encouraging to note that in Paterson the entire audience remained with few exceptions, until the last strains of the final number had ceased. This shows a real love for music and the Paterson people are to be congratulated upon their desire to cooperate with Conductor Wiske and the association in their efforts to present such excellent programs.

Gounod's "Chorus of Revelers," for chorus and orchestra, closed the program. Again the chorus sang in a most finished manner, proving that beyond doubt the Paterson Festival chorus is one of the best trained organizations of its kind in the country and one of which Paterson can well afford to be proud. As the last strains ended, tumultuous applause broke forth, and the audience demonstrated its thorough appreciation of the long winter's work of both Mr. Wiske and the chorus.

Thus the first concert ended in a blaze of glory, a most artistic success and an event long to be remembered.

Second Concert, May 12.

Late in the afternoon rain threatened Paterson, and just before the concert began umbrellas and taxicabs were in great demand. This, however, failed to keep many people

away, for when the doors of the Armory opened a large throng of persons was patiently waiting to enter. At the hour scheduled for the concert to begin the house was well filled, and the audience seemed a more appreciative one than the night before.

When Conductor Wiske stepped upon the platform, as on the previous evening, applause broke out in all sections of the huge building. He opened the program with the overture to "The Merry Wives of Windsor" (Nicolai), skillfully played by this combination of Paterson and New York musicians. "Now the Roll of the Lively Drum," from "La Fille du Regiment" (Donizetti) followed with chorus and orchestra, the work of the singers even surpassing that of the night before. The fine tonal work of this huge body was remarkable, and there were few, if any one, present, who did not appreciate and become enthused over the singing of these choristers. That the Paterson singers must have worked long and hard to have attained such results was not to be questioned, but for such an accomplishment each one deserves much credit. Conductor Wiske should particularly be congratulated upon the fine work demonstrated at this time.

The star of the evening and a singer Paterson music lovers have long been anxious to hear was Pasquale Amato, and Conductor Wiske could not have selected for



City Hall.

Colt Building.

Old Second National Bank Building.

New Second National Bank.

WHICH RADIATE THE COMMERCIAL ACTIVITIES OF THE ENTIRE CITY.

him a more appropriate or popular number than the "Prologue" from "Pagliacci." Thunderous applause greeted the baritone as he made his entree, and Mr. Amato acknowledged this greeting with many bows. Those who have heard him at the Metropolitan know full well what an Amato rendition of the "Prologue" means. The glorious tones of the baritone's voice thrilled every one, and from the very beginning he held his hearers spellbound with his magic power. His delivery was most dramatic and his powerful voice was frequently heard above the orchestra. It was disappointing that he could not be induced to add an encore.

Gertrude Rennyson, dramatic soprano, appeared next in an aria, "Accursed One, Where Leads Thy Haste," from "Fidelio." Miss Rennyson is well known to Paterson music lovers, for her father, William Rennyson, was formerly a member of the First Baptist Church here and a veteran of the Civil War. Her singing was delightful and the audience appreciated her work.

Ethel Leginska Scores a Real Hit.

If Paterson music lovers were ever surprised it was when little Ethel Leginska finished her first number, three movements of Rubinstein's D minor concerto. It was about three years ago that the writer and some friends had the privilege of listening to this pianist at a small recital in New York. That was before her name had become a familiar one. Many then remarked that a brilliant future awaited her. When her concerto was completed Wednesday evening, the writer, at least, knew that the predictions of his colleagues had come true. She had scored a great victory and had set the music lovers of Paterson busy discussing her wonderful accomplishments.

To have seen this young pianist, a wee little girl, in the afternoon just before the rehearsal, sitting on top of the piano where some one had lifted her, eating ice cream from a cone, one would never have imagined that such playing as was heard on this occasion could have come from those same hands. Full of animation and bubbling over with temperament, she played as few pianists can play. Often called the "Cubist" pianist because of her unique ways and

peculiar mannerisms, she has a style purely her own. Her eccentricities are many, but her queer methods appear to be exactly what the average audience likes. Her hair, cut short below her ears, she sometimes tosses almost over her face while she is playing, and her feet find various positions under her seat. Nevertheless, she can perform, and, although every one was more or less interested in her amusing mannerisms, all appreciated her work as masterful pianism. In the moderato assai, as well as in the andante and allegro movements, her powerful touch, wonderful technic and interpretation, hardly believable for such a young woman, were all prominent factors in her playing. She is an artist Paterson has fallen in love with, and undoubtedly she will be heard here again before many months have passed. Rounds of applause followed the concerto.

Gertrude Rennyson then appeared with chorus and orchestra in the "Loreley" (Mendelssohn's unfinished opera, composed in 1847), and here again some excellent dramatic work was heard. Pasquale Amato followed with the aria "Largo al Factotum," from Rossini's "Barber of Seville," accompanied by the orchestra. Here the audience had a chance to hear a splendid delivery of this humorous and extremely difficult selection. He was heartily applauded, but would only respond with bows.

The orchestra was heard again in the next number, when Conductor Wiske offered Tchaikowsky's "Andante Cantabile," beautifully played by the strings alone. The audience did not seem to appreciate the splendor of this number as much as they might have done, but there were not a few who grasped the beauty of it all and applauded the director vigorously at the close.

Miss Leginska played as her second number of the evening "Arabesques on the Blue Danube" (Schulz-Ever), in which she again impressed her hearers with her exceptional genius. Amato's delivery of the "Toreador Song" from "Carmen" was most satisfying and thunderous applause followed.

The march and chorus from "Carmen," magnificently sung by the chorus with orchestra accompaniment, closed

the second night's program, and to the rounds of applause that followed Conductor Wiske bowed in grateful acknowledgment.

The great crowd slowly dispersed from the auditorium as on the night before, more delighted than ever with the artistic success of the festival and fully expectant of still greater things on the following evening.

Final Program, May 13.

The principal soloist on the final program, and one a crowded house was waiting to hear with great interest and pleasure, was Mme. Sembrich, who has been heard very few times within the last few years. It was only through personal influence that Conductor Wiske was able to secure the celebrated soprano's services, for she has repeatedly refused engagements in all parts of the country. Her appearance in Paterson drew a monstrous audience and one which thoroughly enjoyed as well the other parts of the program.

Conductor Wiske opened the concert with "Der Freischütz" overture, played by the orchestra. Again his men followed his baton admirably and the support they gave him throughout was splendid. In the following number, "Hallelujah!" from Beethoven's "Mount of Olives," the work of the orchestra was again effective as an accompaniment for the chorus. Demonstrations of enthusiasm followed this excellent work of the singers.

George Dostal, the tenor, then sang an aria from Donizetti's "Deserted on Earth." Only a short time in America, Mr. Dostal has not been before the public here very long. However, he had not sung many measures of this number before he found a sympathetic and most appreciative audience. With orchestra accompaniment he made a splendid impression in this aria, especially in his higher register. Mr. Dostal has an accomplishment few tenors can boast of. Twice during this number he reached high C and in the same aria gave an almost phenomenal tone of D above high C. He has not an effeminate speaking voice, and it has only been through a great deal of study that it has become possible for him to make a crescendo on these high notes. As an encore to this first selection the

THE QUACKENBUSH DEPARTMENT STORE, WHERE FESTIVAL TICKETS WERE SOLD.
(Note the music festival banner.)

PORTION OF THE STAGE, SHOWING SOME OF THE ORCHESTRA INSTRUMENTS AND PART OF THE CHORUS SEATS.

PART OF THE CROWD RETURNING FROM A BILLY SUNDAY MEETING.



NOVEL PHOTOGRAPHS OF FESTIVAL SCENES.

CONDUCTOR WISKE WATCHING THE OTHERS WORK.

THE LOVING CUP PRESENTED TO CONDUCTOR WISKE BY THE NEWARK AND JERSEY CITY CHORUS.
Photographed while on display in one of the windows of Quackenbush's department store, Paterson.

ETHEL LEGINSKA, THE PIANIST, AND JAMES KELLEY, THE ARMORER.

tenor sang "Then You'll Remember Me" with pleasing effect.

For his second number Mr. Dostal sang Meyerbeer's "O Paradiso," and again he was given the opportunity of making excellent use of his higher tones. The audience seemed particularly pleased with his singing and recalled him again to sing "No Rose in All the World." William Steckels furnished sympathetic accompaniments for these two encores and proved an able assistant for the tenor.

The orchestra seemed to improve each evening, although little improvement was necessary. On this final evening, Conductor Wiske was at his best and possibly inspired his men to put their supreme efforts into these last numbers. One could see that he was anxious to make this final program particularly commendable and that he succeeded one cannot question. In both the "Valse de Sylphes" and "Rakoczy March" by Berlioz, the men played superbly, and the results of their efforts were most gratifying.

It was Mme. Sembrich's turn next, and when she stepped upon the platform the entire audience broke into a hurricane of applause and handclapping. When the noise subsided, Conductor Wiske began the orchestral prelude of the "Dove Sono" from "Le Nozze di Figaro" (Mozart). Then, as the vast audience waited attentively for the first notes, the great diva began to sing as few artists have ever sung here before. As August Eppel in the Paterson Call stated, it was "a great triumph of art over age." One would never have believed that she still possessed such

tones unless present to hear this wonderful accomplishment. Rich, full and of rare beauty, were her notes and her wonderful personality and vivaciousness charmed her audience.

Many wondered when she began if her voice had depreciated since her retirement from active concert work and opera. It was not long, however, before all were convinced that there are few singers today in the entire world who can surpass her. It only goes to prove, after all, what correct teaching and excellent care of the voice can do.

She sang with wonderful expression and tones of rare sweetness. At the conclusion of this first number she was recalled three times, the applause becoming nearly deafening. She finally responded, singing the well known English ballad, "The Lass with the Delicate Air." Here she found ample opportunity of displaying the coloratura work for which she is so well known the world over.

In the second half of the program Mme. Sembrich chose to sing in Polish, Moniuszko's great aria from "Halka," with piano, instead of orchestra, Richard Epstein at the instrument. This was more or less dramatic in style and in excellent contrast with her previous number. She sang it magnificently, and at its close was called back to the stage numerous times for bows. Then she consented to sing another number and chose as her encore the ever popular "Annie Laurie." The minute Mr. Epstein struck the first notes on the piano the audience recognized it and again burst into tumultuous applause. Every artist has

sung this favorite song, but it is doubtful if any one has ever made as much of it as Mme. Sembrich did, or has ever obtained so much expression and feeling from it.

When she appeared again Mme. Sembrich sang a group of solos—"Widmung," by Schumann; "Ständchen," by Strauss; "Ouvre tes yeux," by Massenet; "To a Messenger," by Frank La Forge, and the Norwegian folksong, "Kom Kjyra." Each of these songs was a wonderful demonstration of vocal ability, but it was the last named that struck the most responsive chord everywhere. She was recalled again and gave as her encore this time "Comin' Through the Rye." As they did for "Annie Laurie," the audience began to applaud as soon as a few notes had been played, and at the conclusion broke into thunderous handclapping. It was late, however, and as many had to catch trains the concert continued.

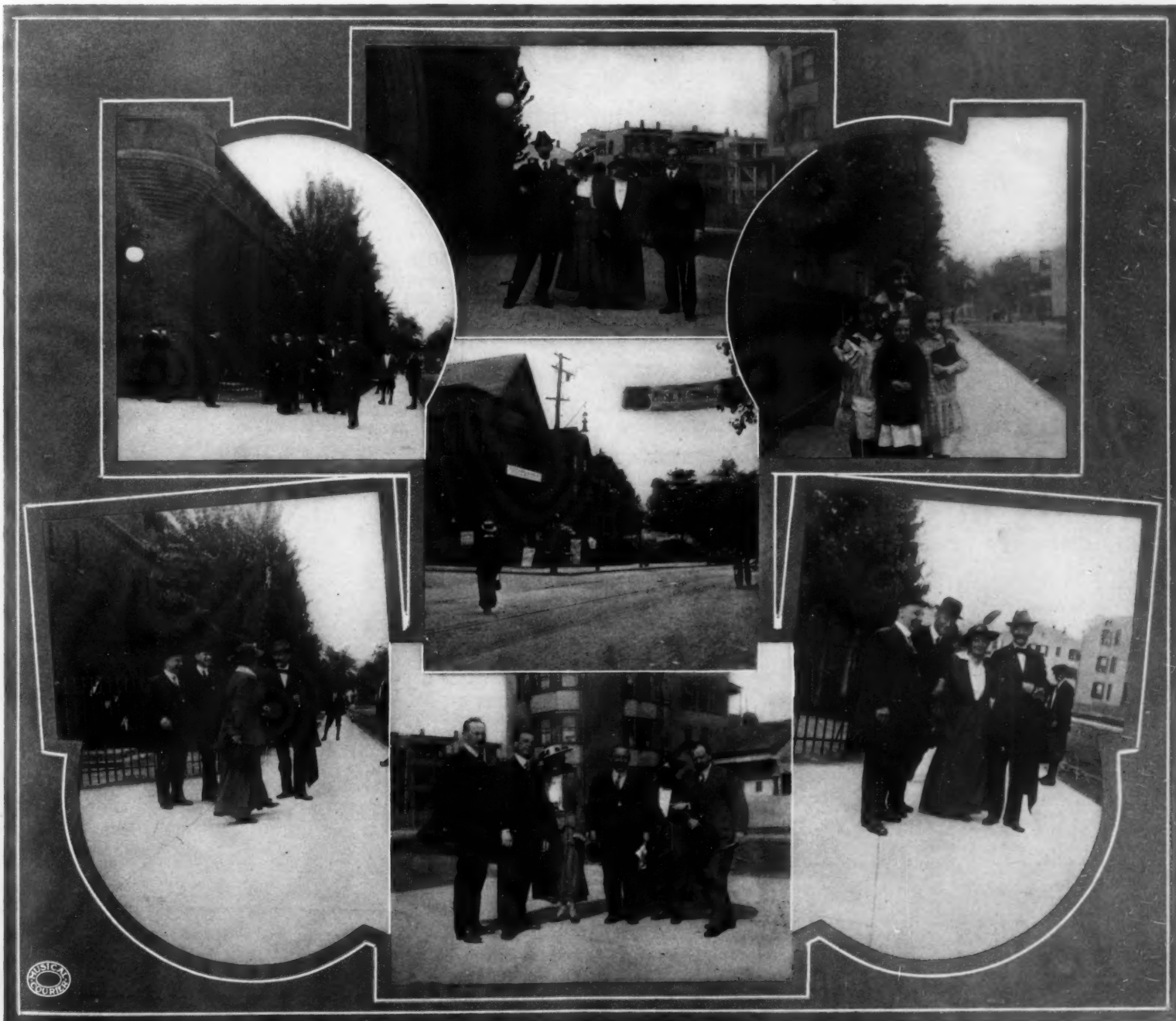
Local Soloists Score.

Paterson musicians and music lovers have long known Joseph Gotsch, cellist, of New York, and his appearance on this final festival program proved a treat and a novelty. His first number was the adagio movement from Bruch's "Kol Nidrei," which he played with orchestra. Then followed his own "Berceuse Americaine" (a beautiful number) and Popper's "Vito," Spanish dance, with Mrs. Wiske at the piano. All three numbers were thoroughly enjoyed and the audience gave him a hearty welcome. He was recalled and offered as an encore "Traumerel." Mrs. Wiske, as the chorus members at least well know, is an

AFTER A REHEARSAL—CARLOS HASSELBRINK DEMONSTRATING SOME NEW AND IMPORTANT SCHEME.

CONDUCTOR WISKE, MRS. DOSTAL, MRS. WISKE AND GEORGE DOSTAL.

ETHEL LEGINSKA AND THREE FESTIVAL ENTHUSIASTS.



INTERESTING GROUPS OF PROMINENT PERSONS SNAPPED AT PATERSON, N. J.

LOUIS KIRSINGER, AUGUST EPPEL, MRS. WISKE AND CARLOS HASSELBRINK.

ORPHEUS HALL, THE OFFICE OF MR. WISKE. (Notice the banner—a novel way of advertising the festival concerts.) AUGUST EPPEL, GEORGE DOSTAL, MRS. GEORGE DOSTAL, LOUIS KIRSINGER, MRS. WISKE AND JOSEPH GOTSCH.

LOUIS KIRSINGER, AUGUST EPPEL, MRS. WISKE AND CARLOS HASSELBRINK.

able accompanist, and assisted Mr. Gotsch in splendid fashion.

Harold Bender Makes Debut.

It has been the custom for several years to hold in Paterson a competition for a local soloist to appear at the final festival concert. Two years ago it was Edward MacNamara, the policeman singer, who has since been touring the country with Ernestine Schumann-Heink. Last year it was Dorothea Fozard who captured the honors and is now at the Cincinnati Conservatory at the expense of the Festival Association.

This year the winning contestant was Harold Bender, a young pianist of Paterson, who by his playing created a



CONDUCTOR WISKE IN FRONT OF THE HAMILTON CLUB, Where the meetings of the board of directors are held.

splendid impression last Thursday night. It was his debut and his whole future depended to no little degree on this first public appearance.

With orchestra he played only two movements of the Grieg A minor concerto, the allegro and moderato. A little nervous at first, he soon became accustomed to the audience and orchestra and portrayed excellent technic and brilliant finish. His interpretation was good and his style commendable. He is a young pianist of excellent ability and far greater accomplishments ought to be expected of him in the future.

At the conclusion of this number the young pianist was greeted with vociferous applause and recalled to the stage to receive two beautiful tributes, one coming from the senior and junior choir of St. Agnes' Church. He bowed acknowledgment and then played for an encore Chopin's B major nocturne. Recalled twice, he finally granted another encore, playing Weber's "Perpetual Motion." Following the concert Mr. Bender was greeted by many of his friends and members of the Festival Association.

Mr. Bender is a pupil of Hans van den Burg, a member of the faculty of the Von Ende School of Music, New York, under whose efficient training he has worked diligently for many months in preparation for this appearance. His first instructor, J. William Keen, was among those present and applauded enthusiastically the work of his former pupil.

Chorus Work Enjoyed.

While the work of the chorus on all three evenings cannot be too strongly praised, there was one number which stood above all the rest in the manner in which it was presented. It was Leslie's "How Sweet the Moonlight Sleeps." This was sung unaccompanied and was a treat to listen to. Up to this time some of the effect of the singing had been overshadowed by the orchestra. Here, however, there was nothing to hinder Conductor Wiske from obtaining the most delicate tones from his singers. The intermingling of the parts was superb and the balance of tone was fully appreciated. Volume was there and the phrasing reached a mark par excellence. In the final number of the program, Weinzierl's "Love and Spring," the work of the chorus was almost as effective, and with the assistance of the orchestra, made a fitting finale of one of the greatest music festivals Paterson has ever had in the thirteen years of its festival history.

As the strains of the last number were over and the vast audience which completely filled the enormous auditorium began to make its way toward the doors, there were heard only expressions of a most praiseworthy nature. Everyone was delighted with the numerous treats that had been offered them. Despite the fact that Billy Sunday conducted religious services on all three of the festival evenings and there were numerous other entertainments taking place at that time which helped to draw from the audiences the Armory was well filled on all three evenings and crowded on the final evening. It was a great showing and with all of these other things going on, and the year a bad one in a business way, Paterson is to be congratulated upon

the remarkable demonstration it made in behalf of good music.

Credit Where Credit Is Due.

Last week Newarkers paid a flattering tribute to Conductor and Mrs. Wiske for the work they have both done in that city to encourage and build up music in Newark. They well deserved it all and a great deal more. It was Newark's first big attempt and had it not been for Conductor Wiske that city would not have had a music festival.

Paterson has known Mr. Wiske for some thirteen years, and the music lovers of this city have learned to know him better. He has lost and he has been successful, but no matter what the verdict at the end of the year, the people of the Silk City have stood by him, and the result has been that he has built up in Paterson one of the greatest music festivals in this entire country. While Newark owes Mr. Wiske a great debt, Paterson owes him much more. The festivals have meant much to this city in the way of publicity, education, increase in business, etc., and they can mean a great deal more if everyone will give him the earnest support and cooperation he rightfully deserves.

That the chorus appreciated his work was demonstrated on Thursday evening during the latter part of the program when, as he was leaving the stage after completing one of the numbers, he was presented with a little box containing a good sized gold piece. In the rear, in a very modest way, the members of the chorus also presented Mrs. Wiske with a beautiful present, a cut glass water pitcher, glasses and tray, in appreciation of all that she has done. While Mr. Wiske was attending to his new duties in Newark, it was Mrs. Wiske who managed and directed the affairs of the Paterson office. The chorus members, at least, know full well something of the work that she has accomplished, and as Conductor Wiske says, if it were not for the Madame there would be no festivals here or in Newark.

Thus, Paterson's thirteenth annual Music Festival has closed, a success in every sense of the word, artistically and financially, and more laurels must be thrown at the feet of the conductor-director. While it is understood that there will be little if any profit to speak of this year, there will

not be a deficit, and this alone is a big enough inducement to make everyone work for a much larger and far superior festival next year.

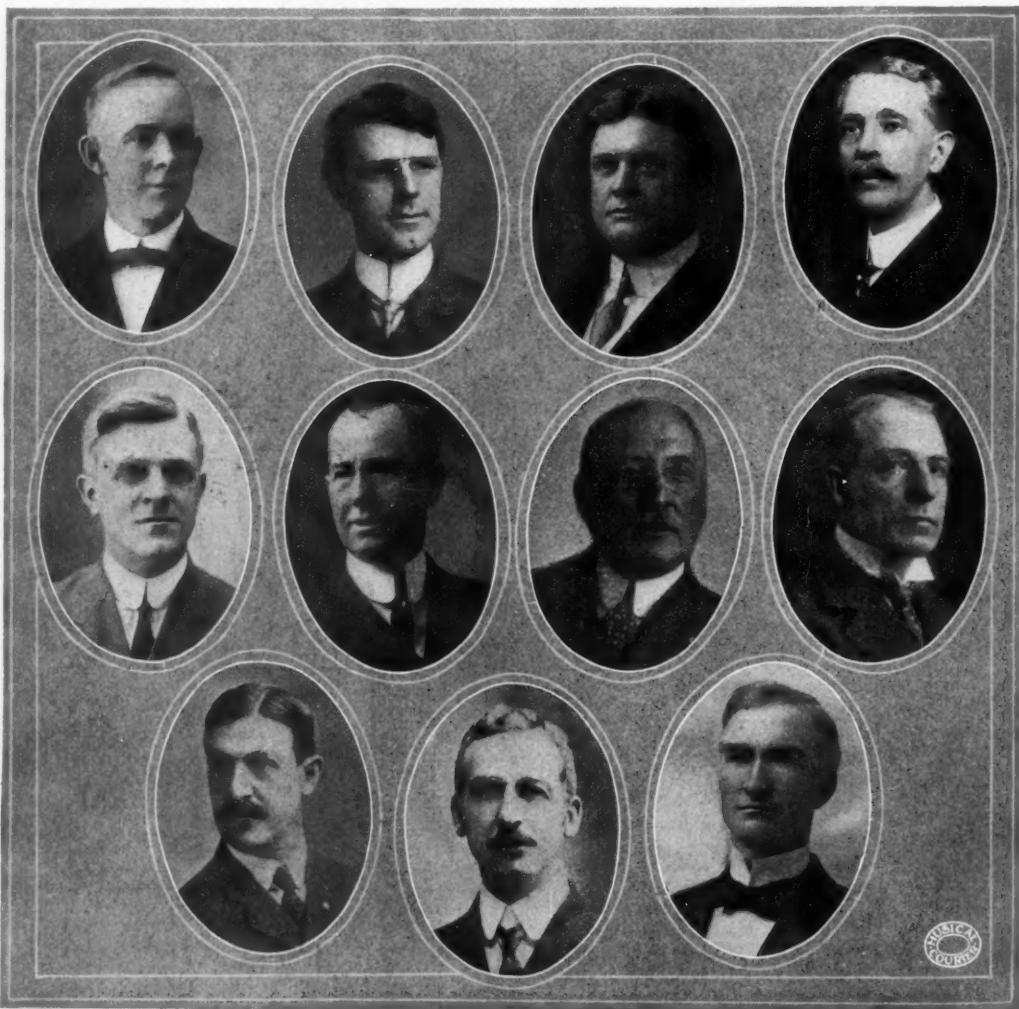
The Tri-City Festival Plan.

Next season Newark, Paterson and Jersey City will join hands in the giving of a Tri-City Festival, which promises to be the largest in the world. Paterson now has a chorus of some 600 singers, Newark has 1,000 and Jersey City has 200. In the fall an effort is to be made to increase this number in each city so that in all a total of some 3,000 voices may be recorded.

Next year Paterson will probably open the combined festivals, inasmuch as the plans and ideas embodied here are to be used by the promoters of this new enterprise. Three concerts are to be given in each city. The first two will be local affairs and on the last night in Paterson the entire Jersey City and Newark chorus will come to Paterson to join with the local choral body here. This same procedure will be followed out in the other two cities, and matinee performances, too, will be held at which thousands of the school children of each city will take part.

At this season of the year New York, as well as other cities, is swarmed with visitors who have come from the North, the South, the West and even from Europe to see the sights of the metropolis. Were it possible to make of New Jersey a great music center with concerts attractive enough to induce these thousands of music lovers to visit our New Jersey cities, such a short distance away, it would mean a great deal to this State.

Newark and Jersey City music lovers are very enthusiastic about the proposed plan, and the business men of Paterson are just as anxious to see the scheme a success. Now that the festivals in New Jersey are over for this season arrangements are to be begun at once for the inauguration of the tri-city plan. A meeting of the board of directors of the Newark Music Festival Association has been called for next Thursday afternoon, and the matter is to be brought before them then. A meeting of the board of directors of the Paterson association will follow shortly after and then a meeting of the business men of Jersey City is to be held. As soon as the various boards



OFFICERS AND MEMBERS OF THE BOARD OF DIRECTORS OF THE PATERSON MUSIC FESTIVAL ASSOCIATION

LEFT TO RIGHT (TOP ROW): JOHN J. FITZGERALD, WAYNE DUMONT, ISAAC A. HALL, E. H. LAMBERT. CENTER ROW: JOHN R. MORRIS, SECRETARY; MAYOR ROBERT H. FORDYCE, PRESIDENT; JOHN B. MASON, VICE-PRESIDENT; FRED S. COWPERTHWAIT, TREASURER. BOTTOM ROW: FORMER MAYOR A. F. MCBRIDE, GRANT SIPP, SAMUEL A. BARBOUR.

have met, work will be pushed forward so that the three choruses can begin rehearsals early in the fall.

Festival Notes.

Conductor C. Mortimer Wiske and a party of friends will sail on Tuesday, May 27, on the Old Dominion Line for Old Point Comfort, Va., where they will remain for a week or ten days.

Mrs. Paul Althouse visited Paterson with her husband on Tuesday.

It was not generally known that a large part of the orchestra heard at the festival concerts was composed of Paterson musicians. Twenty-nine local men who secured their first symphony training in the Paterson Symphony Orchestra took part on all three evenings. This is another point to the credit of C. Mortimer Wiske, who has trained the men. Some time ago he prophesied that some day the festival orchestra would be made up of Paterson men. If the present rapid increase in the local side continues, this statement ought to come true before long. Many of the Paterson men also played in the Newark Festival orchestra.

Carlos Hasselbrink, for many years concertmaster of the Paterson Festival Orchestra, and concertmaster of the Newark Festival Orchestra, acted in that same capacity here again this year.

There is one other man in Paterson who deserves a great deal of credit for his earnest and untiring efforts in behalf of the festival. It is Gus Eppel, music critic of the Paterson Morning Call and in charge of the publicity of the festival in this city. He is a splendid writer and a hard worker, and between the two he has won many friends in Paterson, where he is held in high esteem by everyone.

A great many Newarkers were noticed in the audience on all three evenings; evidently they were curious to see how the Paterson chorus compared with the Newark organization.

On each of the three evenings several music lovers of Jersey City were also noticed. Some of those who attended the first concert came back again for the second and third, evidently well pleased.

On Thursday evening Marcella Sembrich's party included her husband, Mr. Stengel; her accompanist, Mr. Epstein, a maid and several friends.

Mrs. George Dostal, the wife of the tenor, was also seen in the audience Thursday evening.

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Photo by Harry G. Potter.
MRS. C. MORTIMER WISKE.

Mayor Fordyce was a prominent figure at the festival.

Unlike Newark the ushers here were soldiers in uniform. While the crowd was handled very satisfactorily, the Newark idea of men in evening clothes seems to be a much more popular plan. Why not adopt this scheme next year?

Mr. and Mrs. Charles Grant Shaffer, of Newark, were the guests of the mayor on Tuesday evening.

Ethel Leginska, the little pianist, was the guest of friends at supper at the Hamilton Club Wednesday night after the concert.

The writer is not a professional photographer, nor in fact much of an amateur, but he does claim credit for snapping some very interesting photographs; it wouldn't do, however, to reproduce them all here, for there might be trouble. He'll show them to the artists privately.

Of course every one knows that Anna Case is by birth a Jersey girl. Maybe this helps to account for her great popularity.

The writer caught a picture of James Kelley, the armorer. Wednesday afternoon while standing and talking with Ethel Leginska in front of the big drill shed. Kelley had donned his overalls and was all hooked up with the straps over his shoulders, a corn cob pipe in his mouth and a slouch hat on his head. August Eppel, in the Paterson Morning Call says, "his photo will be one of the features of the MUSICAL COURIER next week." He knows. Leginska insisted on gathering several of the little tots who were gazing on about her for another snap. Both pictures are reproduced.

President Frank Van Cleve, of the Hamilton Club, has promised Conductor Wiske that hereafter all of the soloists engaged to appear at the Paterson Festival are to be the guests of the Hamilton while they remain in Paterson. The members of the club are earnest supporters of the annual festival and their efforts to cooperate with the Festival Association in the giving of these concerts is fully appreciated by Conductor Wiske, members of the association and the music lovers of Paterson. The writer, for one, has fallen in love with the Hamilton Club House, one of the most beautiful in the State, and its members, of course. The artists will do the same when they visit Paterson next season, many thanks to President Van Cleve.

Maybe only a few persons noticed that in the right aisle of the Armory on the end of a long row of straight, hard seats, a most comfortable leather arm chair had been placed. Twenty miles away, at Crystal Lake, an invalid mother who had not attended a concert in twenty years, and who had heard and fallen in love with Mme. Sembrich in her earlier days, expressed a great desire to hear her again. The big arm chair was substituted for the straight hard one and the most comfortable automobile obtainable was sent to get her. Shortly after seven o'clock, before many people had gathered, the automobile arrived and she was taken to her big arm chair. Propped up, as comfortable as it was possible to make her, she saw and heard everything, never missing an opportunity to drink in her first real pleasure in twenty years. A bunch of lilies of the valley at her waist, her silver hair falling becomingly about her neck, and with a smile of complete satisfaction, she presented a wonderful picture of happiness. When the concert was over she expressed her great delight in most enthusiastic words of praise, recalled the happy days of her youth, and expressed no regret for having traveled so far. When the Armory was emptied she was lifted back into the automobile and

carried back to Crystal Lake, satisfied and a happier woman.

No one outside of Conductor Wiske and Secretary Fitzgerald of the Chamber of Commerce has any idea of the difficulty the writer had in obtaining pictures of the officers and board of directors of the Paterson Festival Association, reproduced herewith. Several pictures had to be made to order from old negatives and one was taken by the writer himself with a folding kodak, while the gentleman in question posed in his place of business; he had not had a picture taken in twenty-five years, he said. Many thanks are due Secretary Fitzgerald and the office force of the Chamber of Commerce for their assistance in securing these valuable photographs.

Under the heading, "COURIER Men on the Job Again," the Paterson Morning Call published the following article in the issue of May 12: "J. Albert Riker, business manager of the MUSICAL COURIER, and Thornton W. Allen, one of the writers, have become annual visitors to the Paterson festivals and will be here for three days. Mr. Allen is now the secretary of the Newark Festival Association, and it was his work in that city which helped to make the festival there a success. Both representatives stated that the Paterson Festival is one of the best of its kind in the country and is actually the forerunner of the large festival that is to be held at Newark every year."

When a moving picture man appeared with his camera at the Armory Tuesday afternoon and took "movies" of Conductor Wiske and the artists, considerable excitement prevailed. They were told to get out in front of the Armory and one of the "scenes" taken was a heated debate between Paul Althouse, the tenor, and Ethel Leginska, the pianist. The tenor and pianist went at each other as though they were going to settle a real argument and when the picture is thrown on the screen the public will be able to obtain some idea of what musical temperament means when it is stirred up. Mr. and Mrs. Wiske were taken as they were conversing with Anna Case, Henri Scott and Mary Jordan. All sorts of attitudes were included and Conductor Wiske admitted that it was harder for him to pose for a "movie" man than it was to stand before an audience of thousands of people and lead a large orchestra.

At the rehearsal held Monday evening, the prizes were awarded to the members of the chorus who sold the largest number of tickets. Four splendid prizes were awarded for the men and four for the ladies. John van Olst won first prize among the men for the third season and was rewarded with a gold watch. Roy Prestwick won second prize and also received a gold watch; Jacob Heist received a handsome gold knife with a chain attached and Albert Lenton received a set of studs. Among the women, Mrs. Dalling won first prize and received a wrist watch; Mrs. J. McKenzie won second prize and also received a wrist watch; Alice Plass and Olga Snyder were tie for third prize and drew lots for the first pick of the two remaining presents. Miss Plass received a bracelet and Miss Snyder an opal ring.

A list of the names of the patrons, subscribers, and members of the Paterson chorus, will appear in next week's issue, together with a résumé of interesting after notes of the "silk" city's festival.

T. W. ALLEN.

Percy Grainger to Play at Springfield Festival.

Percy Grainger has been secured by the Springfield (Mass.) Festival Association to appear May 21, on which occasion he will play the Grieg concerto and a group of solos consisting of his own compositions.

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PITTSBURGH ART SOCIETY CLOSSES SEASON WITH ATTRACTIVE RECITAL.

Lambert Murphy and Sophie Braslau Heard in a Program of Song—Emma Loeffler's Recital—Artist Pupils of Joseph Gittings and Anne Griffiths to Be Heard.

Pittsburgh, Pa., May 13, 1915.

The last concert of the Art Society season was given in Carnegie Music Hall, Friday evening, April 23, by Lambert Murphy and Sophie Braslau. It would seem to the writer that, notwithstanding the splendid array of artists presented by the Art Society this season, that this concert proved a real climax. A large audience attended, and it is safe to say that no artists this season have received more spontaneous applause or seemed to be more thoroughly enjoyed. Mr. Murphy is a real tenor in every sense of the word—the kind we wait so patiently every year to hear, but seldom have our desires gratified. Not only does he possess a voice of thrilling quality, but he displays thorough musicianship and a voice placement second to none. He also possesses a personality that wins him immediate attention. His French group was splendidly given, his French diction being almost perfect. Miss Braslau is a young singer of whom we have heard a great deal, but never have had the pleasure of hearing her in this city. However, we have heard none too much, for she is a singer with a marvelous voice, a fact which her audience was not slow to recognize. She possesses high tones which could well be envied by sopranos, while her low voice is all that could be desired. She has a delightful personality and displays at all times an earnestness of purpose which is bound to give her a place among leading contraltos. She sang several encores, playing her own accompaniments, thus proving herself to be an able pianist also. We have the Art Society to thank for bringing these young artists to Pittsburgh for the first time.

EMMA LOEFFLER'S SONG RECITAL.

Emma Loeffler, soprano, gave a recital in Carnegie Music Hall, Thursday evening, April 29. Miss Loeffler appeared to splendid advantage in a miscellaneous program arranged to display her splendid voice. A fine audience attended and thoroughly enjoyed the recital. It has been rumored for some time that Miss Loeffler is going to locate in Pittsburgh and open a studio. This, however, is unofficial.

GITTINGS AND GRIFFITHS PUPILS TO BE HEARD.

A recital by the pupils of Joseph Gittings and Anne Griffiths has been announced to take place May 21 in Carnegie Music Hall. This program should be very interesting, as it will be given by the artist pupils of these two well known teachers. A large attendance is anticipated.

HOLLIS EDISON DAVENNY.

Dean Skilton Leads Own Composition Played by Minneapolis Symphony Orchestra.

It is said that seldom has there ever been such an enthusiastic demonstration and never in the history of musical events in Lawrence, Kansas, such floral offerings and fervid applause as were brought about by the playing of two compositions of Dean Charles S. Skilton, of the University of Kansas School of Fine Arts, by the Minneapolis Symphony Orchestra on May 5. Mr. Skilton led the orchestra during these two numbers, receiving an ovation at the close. These compositions were the prelude to his opera, "Ticonderoga," played with virility and vigor, and a charming lullaby, "The Sandman." With such a splendid orchestra as the Minneapolis Symphony and the composer wielding the baton, the works could not fail to be interpreted in a way that would delight lovers of music.

Mme. Haggerty-Snell's Musicales.

Very much enjoyed are the informal musical evenings which have been given every Friday at the studios of Ida Haggerty-Snell, the voice trainer, at 130 West Ninety-seventh street, New York. At these musicales her pupils are given an opportunity to reveal their fine training and overcome the timidity which possesses so many amateurs. Mme. Haggerty-Snell is progressive and optimistic. She believes that "every one can be taught to sing artistically," and she inspires her pupils with the feeling that they can do things if they will only try. Indeed, they do credit to their teacher's methods on every occasion at which they are heard.

Mr. and Mrs. Bloch to Remain in America.

Alexander Bloch, the violinist, and Blanche Bloch, pianist, had intended to spend the summer in Sweden, where Mr. Bloch was to continue his studies with Leopold Auer, but owing to the recently developed dangers accompanying ocean travel, they have decided to remain in the United States. After a well earned vacation they will be ready

to give the joint recitals which have proved of such interest during the winter season just past. On May 6, they played at a concert given at St. John's Hall, White Plains, N. Y., where they met with their usual success.

Likes the "Forum."

Indianapolis, Ind., May 10, 1915.

To the Musical Courier:

I am writing to tell you how much I enjoy reading the page "Manager's Forum." It is not only entertaining, but there are so many good morals to be deduced from the page from time to time that I consider it one of the most valuable pages you print.

I congratulate you and with good wishes, I am,

Very truly yours,

(Signed) GAYLORD YOST,
Head of Violin Department,
Indianapolis Conservatory of Music.

Aline van Barentzen in Boston.

Aline van Barentzen, the young concert pianist, played on Monday evening, May 3, for the West Newton Music Club, Boston, Mass., before a large audience consisting of musical enthusiasts. Her numbers were ballade, op. 47, Chopin; "Die Forelle," Schubert-Heller, and Hungarian rhapsody, No. 11, by Liszt. She received much applause and many recalls.

Adele Katz Plays at College of the City of New York.

Adele Katz, the young pianist, who has been heard lately at Aeolian Hall, New York, received well merited applause for her rendition of Liszt's twelfth rhapsody on Saturday evening, May 8, in the Great Hall of the College of the City of New York.

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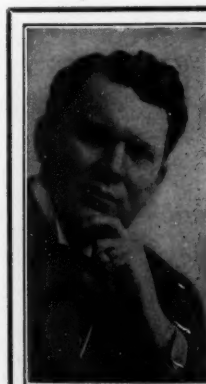
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SONGS BY AMERICAN COMPOSERS

The above is taken from the fourth page of a Hemus folder just issued by the Arthur P. Schmidt Publishing House, in which is given a list of their publications used by this eminent baritone. The list includes songs by Beach, Branscombe, Chadwick, Foote, Huhn, MacDowell, Park and Ward-Stephens. Songs used by Mme. Sembrich, John McCormack, Mme. Gadschi, Florence Hinkle and others are mentioned on the third page; the rest of the folder is devoted to Percy Hemus.

Clara de Rigaud Opens Summer Classes.

Clara de Rigaud opened her summer classes at her vocal studios, 2647 Broadway, New York, on May 15. Terms for these classes are very reasonable in order to give pupils in moderate circumstances a chance to profit by the excellent and individual method which Mme. de Rigaud employs and which has not only produced so many fine singers, but also corrected the faults in seemingly ruined voices.

A member of Mme. de Rigaud's winter class, Michel Mangos, tenor, who sang so well and was so warmly applauded at the meeting of the Theatregoers' Club, which was held at the Hotel Astor, April 27, has recently signed a contract to appear in operatic vaudeville. Another de Rigaud pupil with a lovely voice is Elsie Reidgeford, who will start for the South on May 26. Marie Courcay and

Charlotte Wall Sink will return to the De Rigaud studios after the extended concert tours they are completing.

CHANUTE MUSIC FESTIVAL A FINANCIAL AND ARTISTIC SUCCESS.

Minneapolis Symphony Orchestra Assists in Attractive Concerts—Large Audiences in Attendance.

Financially and artistically the music festival held at Chanute, Kan., on May 3 and 4 was a great success. There were three concerts, one on the evening of May 3, a matinee on May 4, and the concluding one of the series on the evening of the 4th. Chanute is one of the five cities in Kansas to enjoy concerts by the Minneapolis Symphony Orchestra (Emil Oberhoffer, conductor), which gave two concerts on May 4. This treat was made possible by the Elks organization of that city, which promoted and stood sponsors of the enterprise, with a view to helping the development of musical culture in Chanute, which is primarily a commercial town. After all expenses had been paid the proceeds were given to the Chanute Band, which is under the direction of Prof. Thurlow Lieurance, who is building up an excellent organization there and doing effective work in the interest of musical advancement. As a compliment to him Edna Gunnar Peterson played two of his compositions.

At the Monday evening concert Edna Gunnar Peterson, pianist, and Albert Lindquest, tenor, gave the following program before an enthusiastic audience:

Gavotte Gluck-Brahms
Rhapsodie, in E flat major, op. 119..... Brahms
Edna Gunnar Peterson.
Arioso from La Boheme, Che gelida manina..... Puccini
Albert Lindquest.
Etude in C minor (Revolutionary)..... Chopin
Andante spianato and Polonaise in E flat major, op. 22..... Chopin
Edna Gunnar Peterson.
I'll Sing Thee Songs of Araby..... Clay
The Day Is Done..... Spröss
Mammy's Song..... Harriet Ware
The Lamp of Love..... Salter
Albert Lindquest.
Norwegian Bridal Procession..... Grieg
By the Waters of Minnetonka..... Thurlow Lieurance
Indian Flute Call and Love Song..... Thurlow Lieurance
Prelude in G minor..... Rachmaninow
Edna Gunnar Peterson.
Aria, Onaway Awake, Beloved, from Hiawatha's Wedding Feast, Coleridge-Taylor
Albert Lindquest.

A large audience testified to the pleasure experienced with loud and prolonged applause, the two artists sharing the enthusiasm which marked the opening concert of Chanute's first music festival.

On Tuesday afternoon the following program was given:

Symphony No. 8, in B minor (The unfinished)..... Schubert
Introduction and Rondo Capriccioso, for violin and orchestra, Saint-Saëns
Richard Czerwonky.
Overture to Mignon..... A. Thomas
Aria, O ma Lyre Immortelle, from Sapho..... Gounod
Alma Beck.
Dance of Nymphs and Satyrs..... G. Schumann
Under the Linden Trees, from Scenes Alsaciennes..... Massenet
Cello, Cornelius van Vliet; clarinet, Pierre Perrier.
Aria, Celeste Aida, from Aida..... Verdi
Albert Lindquest.
Hungarian Rhapsody No. 2..... Liszt
(Original harp cadenza by Henry J. Williams).

On Tuesday evening the following program marked the close of the festival and brought forth an audience that crowded the building in which the festival was given to overflowing:

Symphony No. 5, in E minor, op. 64..... Tchaikowsky
Micaela's aria, from Carmen..... Bizet
Marie Sundelius.
Concerto for cello and orchestra, No. 1, in A minor..... Goltermann
Cornelius van Vliet.
Nocturne from suite, op. 19..... Dohnanyi
Scene and valse, from ballet Gretna Green..... Guiraud
Vision Fugitive, from "Herodiade"..... Massenet
Marion Green.
Symphonic Poem No. 3, Les Preludes..... Liszt

Tribute is paid to Mr. Oberhoffer in the Chanute Daily Tribune of May 5 for the success of the orchestral concerts. This tribute is in part reproduced herewith:

Emil Oberhoffer has been the conductor of the Minneapolis Symphony Orchestra from its inception twelve years ago, and the development of this orchestra to its present position is due largely to his genius, tact, and magnetic personality. Mr. Oberhoffer has been called the "poet-conductor," and his interpretations are remarkable for their virility, unusual musical insight, and a temperamental warmth which lends a peculiar charm and reveals new and unsuspected beauties even in familiar works.

Paul D. Held Ends Busy Season.

Paul D. Held, the young composer, just closed a very successful season, and will spend the next six weeks in Cedarhurst, Long Island, where he will devote several hours daily to teaching.

Mr. Held has just finished a symphonic poem for large orchestra entitled "Hamlet," and is at present busily engaged composing several songs.

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BUFFALO PHILHARMONIC SOCIETY'S BRILLIANT MAY MUSIC FESTIVAL.

Three Stirring Programs Attract Large and Enthusiastic Audiences to Elmwood Music Hall—Chorus of 225 Voices, Chicago Symphony Orchestra and Formidable Array of Soloists Add Glory to Notable Concerts.

Buffalo, N. Y., May 16, 1915.

The May Music Festival of the Philharmonic Society of Buffalo, always a brilliant climax to the city's well filled musical season, occurred during the last half of the week past, Thursday, Friday and Saturday evenings, May 13, 14 and 15. This series of concerts constituted the seventh annual festival under the auspices of the society, and for the seventh time the pulse of every live citizen of our city should have quickened with pride, and with a sense of gratitude to the officers and board of directors who have made these events a reality.

This year's programs provided a veritable feast for all who partook. The Philharmonic Chorus of 225 voices, under the direction of Andrew Webster, and the Chicago Symphony Orchestra, Frederick Stock, conductor, both organizations constant quantities in the Buffalo festivals, again joined forces, and with the assistance of eight distinguished solo artists, gave three concerts of rare artistic worth. The soloists were: Anna Case and Olive Kline, sopranos; Margaret Matzenauer and Margaret Keyes, contraltos; Lambert Murphy and Paul Althouse, tenors; Clarence Whitehill and Arthur Middleton, baritones. With the three exceptions, Miss Keyes, Mr. Murphy and Mr. Whitehill, all were new to local audiences.

Those who know Elmwood Music Hall under ordinary conditions are truly amazed when, upon entering, they behold the transformation which has taken place in fitting it for the festival season. The capacity of the hall is indeed sufficient, accommodating as it does several thousand people, but the cold bare walls and floor of a former arsenal require heroic treatment on the part of experts that the final result may be "a thing of beauty." American flags and bunting were liberally disposed about the hall, and the seats were arranged in elevated side tiers rising from the central section. Private boxes, attractive in Oriental drapings, occupied the entire length of the hall on either side. An extension from the stage served for the orchestra, and the chorus occupied places in raised tiers on the main platform.

The programs for three evenings follow:

THURSDAY EVENING, MAY 13.

America
Wedding March and variations from symphony, The Rustic
Wedding
Mad Scene, from Lucia
Anna Case
Rhapsody, Italia
Orchestra
A Tale of Old Japan
Olive Kline, Margaret Keyes, Lambert Murphy, Arthur Middleton
Philharmonic Chorus and Orchestra.

FRIDAY EVENING, MAY 14.

The Manzoni Requiem
Anna Case, Margaret Matzenauer, Paul Althouse, Clarence Whitehill
Philharmonic Chorus and Orchestra.

SATURDAY EVENING, MAY 15.

Overture, "Coriolanus"
Symphony No. 9, D minor, op. 125
Miss Kline, Miss Keyes, Mr. Murphy, Mr. Whitehill, Philharmonic Chorus and Orchestra
Tannhäuser
Elizabeth's Prayer
Wolfram's Address
Wolfram, Mr. Whitehill
Tristan and Isolde—Prelude and Isolde's Love Death
Isolde, Mme. Matzenauer
Die Walküre—Wotan's Farewell and Magic Fire Scene
Wotan, Mr. Whitehill.

The First Evening's Concert.

The appearance of Mr. Stock for the opening number brought forth great applause from the large and fashionable audience assembled, and, rising, chorus and audience united in singing two stanzas of "America." The Goldmark wedding music, the official opening number, proved a happy choice. The reading of Mr. Stock was a constant delight and satisfaction, the composition displaying the admirable tonal quality of the separate choirs in its ever changing disposition of themes and variations. The second orchestral offering, "Rhapsody, Italia," by Casella, novel in character, won instant favor. This tonal picture of Sicilian and Neapolitan life reveals a most elaborate and intricate development of themes taken largely from Italian folksongs. It is treated in a manner decidedly modern, making heavy demands on the players, and its

skillful performance well deserved the appreciation which the hearers evinced.

The soloist, Anna Case, soprano of the Metropolitan Opera Company, sang with orchestra the "Mad Scene" from "Lucia," making a decidedly favorable impression on this, her first Buffalo appearance. Her charming stage presence is paralleled by a voice of pure and lovely quality which completely fascinates her hearers. Effortless production and flexibility of voice were displayed in this coloratura aria, and after repeated recalls she responded to the imperative demand for an encore with an exquisite performance of the aria "Depuis le Jour," from Charpentier's "Louise." In the orchestral accompaniments, Mr. Stock left nothing to be desired, and the flute obligato in the "Mad Scene" was admirably played by one of his men.

Coleridge-Taylor's "Tale of Old Japan," a cantata for chorus, quartet and orchestra, formed the second part of the program. The Philharmonic Chorus was assisted by Olive Kline, Margaret Keyes, Lambert Murphy and Arthur Middleton as solo quartet. This most attractive and melodious work fared well in the hands of the chorus, which



FREDERICK STOCK.
Conductor Chicago Symphony Orchestra.

was in splendid trim and sang with beautiful quality, effective shading and fine intonation throughout.

In her solos Miss Kline disclosed a beautiful voice which carried well in the large hall, and the audience received her with great favor. Margaret Keyes again gave unalloyed pleasure by her rich voice and warmth of interpretation. Lambert Murphy's fine tenor and musicianly style established him more firmly than ever as a local favorite, while Arthur Middleton, a newcomer, made a profound impression by his artistic use of an unusually rich bass-baritone voice, his convincing interpretations, and perfect enunciation.

Second Concert.

The second evening was given over to the performance of Verdi's "Manzoni Requiem" mass, for quartet, chorus and orchestra. In the performance of the exacting choral portion, the Philharmonic forces were heard at their best. The intricate fugal passages were characterized by absolute surety of attack and execution, and the tonal volume and dramatic spirit of the "Dies Irae," "Tuba Mirum" and "Sanctus" were indeed inspiring. Fine intonation and suitable balance were ever to be noted, especially in the passages for soloists and chorus. Mr. Webster led his forces with undeniable success, securing, with the skillful cooperation of the Chicago Symphony Orchestra, an effective performance of the orchestral score.

The quartet of soloists on this occasion comprised Anna Case, Margaret Matzenauer, Paul Althouse and Clarence Whitehill. Mere mention of such a notable aggregation implies the last word in artistic perfection, and any attempt at eulogistic comment seems futile. Mme. Matzenauer, at once the finished artist and vocalist of boundless resources, sang her lines with sincerity and tonal beauty well-nigh matchless. The "Liber Scriptus" afforded her ample scope for her powers and the "Agnus Dei" with Miss Case proved to be one of the finest numbers of the evening, the two voices singing an octave apart, first to the sombre accompaniment of the violas, and again with beautiful effect against an ornate background scored for woodwinds. Miss Case fully shared honors with her associates, and her exquisite delivery of the "Liber Me," commanded rapt attention. She was at all times equal to her task, the voice ringing out with clarity and sweetness above the great body of tone, in several of the numbers. Mr. Althouse was heard to advantage in the solo, "Ingemisco," the fullness, resonance and sweetness of his voice delighting his hearers in this as well as in the ensemble numbers. Clarence Whitehill, always a reliable artist, brought to the singing of his score authority of interpretation and nobility of voice which fully expressed the dramatic fervor of his lines. The splendid performance of the offertory by the quartet, met with special appreciation and applause.

Third Concert.

The last evening of the festival, styled "Beethoven-Wagner Night," drew probably the largest audience of the three, the program proving a worthy sequel to those of the preceding evenings. In the mind of the writer, however, the Requiem of Friday evening stands out as the greatest treat of the festival.

The orchestral offerings were the overture, "Coriolanus," the opening number, followed by the D minor symphony, No. 9. The symphony, making use of voices in its finale, was performed at the festival of 1912, and a notable feature of the repetition was the decided advance which the splendid work of the chorus signified. In fact, the present season marks the greatest triumph ever achieved by the organization. The orchestral performance of Mr. Stock and his men followed the same lines of excellence noted in all their work, from the allegro, through the attractive second movement, the enchanting adagio and the brilliant finale with chorus. Olive Kline, Margaret Keyes, Lambert Murphy and Clarence Whitehill were the soloists, and both chorus and soloists merit warm praise for the successful rendition of this boisterous, almost shrieking music taken at rapid fire tempi which, in the first quartet especially, excluded cognizance of the fact that human beings are obliged to breathe occasionally. The symphony closed the first part of the program and received unstinted applause.

Mme. Matzenauer, Clarence Whitehill and orchestra presented the Wagner excerpts. Mme. Matzenauer in the Elizabeth and Isolde arias further impressed by her consummate art and flawless voice. The inexhaustible charm of the prelude and "Love Death," given with such artistic perfection, was in itself sufficient to repay the music lover for his attendance at the concert. Mr. Whitehill's selections from "Tannhäuser" and "Die Walküre" were given with dignity, dramatic intensity and vocal power, his art being particularly adapted to heroic roles. The "Walküre" solo provided a rather unconventional close to the festival of 1915.

Items of Interest.

The Philharmonic Society has the following officers this year: Hans Schmidt, president; Edward Michael, Willis O. Chapin, William Ramsdell, vice-presidents; George T. Ballachey, secretary; Horace Reed, treasurer. Hobart Weed is honorary president, and Dr. Vogt of the Mendelssohn Choir, honorary director. The board of directors includes a lengthy list of prominent citizens.

The official program book, artistic in design and of great worth both as an intelligent guide to the concerts and as a handsome souvenir of the occasion, was compiled and edited by Mary M. Howard, music editor of the Buffalo Express. In addition to the complete programs, it contains explanatory notes, texts and portraits of the artists.

An incident which afforded unexpected pleasure to the members of the chorus and others who chanced to attend the Saturday afternoon rehearsal, was the presence of Efrem Zimbalist, who played with orchestra.

Several social functions were held in connection with the festival, which served to perpetuate the festive spirit beyond the concert hall. Following the final concert, a reception was given at the residence of Mr. and Mrs. Hans Schmidt, which was attended by the visiting artists and many other guests.

EDWARD DUNEY.

Children Entertained.

On Saturday afternoon, May 8, Louisa Hopkins and Florence Leonard united in a children's pantomime with Debussy music before some children in Philadelphia. Miss Hopkins' ability as a pianist and Miss Leonard's art as a speaker, especially to young folks, made this a most delightful occasion.

Mildred Potter's Summer.

Mildred Potter, the contralto, will spend a great part of the summer at Hot Springs, where she intends to take the baths and play strenuously at golf.

Roderick White and Leo Sowerby Play Violin and Piano Works at Grand Rapids.

Roderick White, violinist, and Leo Sowerby, pianist, gave a recital in Grand Rapids, Mich., on Thursday evening, May 6, under the auspices of the St. Cecilia Society. They opened their program with the Brahms sonata in A major op. 100, regarding the performance of which the Grand Rapids Press said: "They played it with a fine regard for the dignity and classic form of this work and they gave a reading which was based upon a thorough understanding of the inner meaning and mood of this composition," while the Herald of that city declared that "This was performed with admirable deference to its spirit and rendered beautiful by excellent technical ground work and artistic finish and the perfect unity of the instruments."

Mr. Sowerby played a group of piano compositions by Chopin, Schumann and Eric DeLamar, and according to the Press, "This boy of nineteen has the ease and facility of expression such as belongs to mature years. Although he is identified with the ultra-modernists, he also shows a fine regard and reverence for the classicists."

César Franck's sonata in A major for violin and piano closed the program. The Press says of Mr. White's work, "Each time that Roderick White plays here he shows finer development in technic, in the mechanical mastery of the violin, while his interpretations gain in intellectual depth and insight and in imaginative quality and inspiration. He is a serious minded young musician whose temperamental quality and originality undoubtedly will reach full realization and expression with later experiences and growth. The marked and definite development of his art, which is noted with each of his appearances, gives the impression that he is on the way to become a very distinguished artist."

"It is to be remarked," says the Herald, "that both players possess vital energy (a wholesome product of youth), highly specialized technic and unquestioned eloquence of expression, all of which requisites have gravitated to them by reason of their serious, studious attitude and by reason of their natural gifts. Each has attained that prime requisite, taste, and in tone production, elasticity, warmth and beauty without prolix temperament evidence."

Potsdam Music Festival.

At Normal Hall, Potsdam, N. Y., the Normal High School Chorus presented two interesting concerts as a May Music Festival, the dates being May 13 and 14. With John Barnes Wells, tenor; Albert Wiederhold, baritone; Ellen Snyder, soprano; Alice Crane, soprano; Marion Wright, violinist; the Phoenix Club, the Normal Orchestra, and Mrs. Charles H. Sisson and Edith Austin, accompanists, the following program was given on May 13:

Unfinished symphony, first movement.....	Schubert
Normal Orchestra.	
Love Me or Not.....	Secchi
Phyllis Has Such Charming Graces.....	Young
Since First I Met Thee.....	Rubinstein
Mr. Wells.	

FELICE LYNE AND JOHN OWEN DOMINIS ON THE STEPS OF WASHINGTON PLACE, RESIDENCE OF EX-QUEEN LILIOUKALANI, HONOLULU.



FELICE LYNE IN THE ROOF GARDEN OF YOUNG HOTEL, HONOLULU, HOLDING THE BUNCH OF ORCHIDS PRESENTED TO HER BY EX-QUEEN LILIOUKALANI.

Shadow Dance, from Dinorah.....	Meyerbeer
Alice Crane.	
Hear Me! Ye Winds and Waves.....	Handel
Mr. Wiederhold.	
Concerto in G minor—Finale.....	Bruch
Miss Wright.	
On Thee Each Living Soul Awaits.....	Haydn
Miss Snyder, Mr. Wells, Mr. Wiederhold.	
Alone I Wander.....	Harriet Ware
The Owl.....	John Barnes Wells
Why.....	John Barnes Wells
Moon and Sea.....	Montague Phillips
If I Were King.....	Campbell-Tipton
Mr. Wells.	
Lo, Here the Gentle Lark.....	Bishop
Flute obligato, Mr. Oliver.	
Miss Snyder.	
Friend o' Mine.....	Sanderson
Jenny's Way.....	Willeby
Little Billee.....	Peel
Mr. Wiederhold.	
Eastern Song.....	Mabel W. Daniels
Violins: Miss Wright, Alice Crane.	
Phoenix Club.	

On Friday evening, May 14, Mendelssohn's "Elijah" was given under the direction of Richard M. Tunncliffe. The solo parts were taken by Laura Van Kuran, soprano; Clara Drew, contralto; Mr. Wells and Mr. Wiederhold, whose work was excellently done. The Normal High School Chorus of 110 voices was heard to good advantage in the choral numbers. The promoters as well as the individual members of the chorus and orchestra deserve unstinted praise for their endeavors to raise the standard of music in their vicinity.

Felice Lyne Returns from Concert Engagements on the Hawaiian Islands.

Felice Lyne, the charming young prima donna, arrived in San Francisco, Cal., on April 28, after a delightful and successful concert engagement on the Hawaiian Islands. Miss Lyne declares that she had "a most heavenly time in Honolulu," that "it was a paradise and the people among the kindest and most hospitable in the world." Her concerts were a signal success, ex-Queen Lilioukalanani being present at the first one and presenting her with a bouquet of orchids from the royal box.

In one of the accompanying snapshots, Miss Lyne is shown on the roof garden of the Young Hotel, Honolulu, holding the bunch of orchids. The ex-Queen, who is now seventy-six years of age, invited Miss Lyne to visit her at Washington Place on two different occasions. The other snapshot shows Miss Lyne in front of Washington place, the ex-Queen's present residence. The little boy is John Owen Dominis, grandson of General John Owen Dominis, late husband of the ex-Queen. In Miss Lyne's right hand she is holding an autographed copy of "Aloha," composed by the ex-Queen, and a bunch of gardenias. When Miss Lyne left, Lilioukalanani sent to the boat a large basket of orchids and her autobiography, which she had autographed. At the present moment Miss Lyne is in the East.

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THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

Word comes to the MUSICAL COURIER that Elena Gerhardt has arrived safely in Copenhagen and at last accounts was on her way to Germany.

Two companies playing "The Mikado" in New York this week constitute a compliment to Gilbert and Sullivan and a melodious and brilliant reproach to American composers and librettists of comic opera.

"Parsifal" was given in Danish at the Copenhagen Opera last month, but did not, according to the newspapers of that city, score an overwhelming success, due probably to the vocal inefficiency of the cast and the poorness of the scenery, defects chronicled by the journals just mentioned.

One of the Lusitania victims was Hamish Mackay, the Scotch baritone, who made a number of appearances in America this past season, giving a recital also in New York. Most of his work was assisted by Fay Foster at the piano, and the two were interested jointly in the public exposition of Scotch folk music.

The Boston Symphony Orchestra opened its fortnight of concerts at the Panama-Pacific Exposition in San Francisco last Friday evening, May 14. That was the first occasion on which the Boston Symphony Orchestra was heard west of the Mississippi River. Dr. Karl Muck, the conductor, will spend the summer in the west.

A suggestion that hereafter the Philadelphia Orchestra give its concerts at the opera house there instead of at the Academy of Music, as heretofore, was not acted upon by the management of the orchestra, and wisely so, for not only is the Academy nearer to Philadelphia's residential district and its suburban railroad terminals, but also the hall is one of the best acoustically in the United States.

A project called the International Academy of Opera, which was to have had its headquarters in Paris, and later announced through its projectors its intention to establish the undertaking here, has been indefinitely postponed owing to lack of financial support. Even if the times were propitious for the successful starting of such an enterprise, its need and its value would have had to be more effectively demonstrated than was the case with the International Academy of Opera.

A story current along Broadway last week to the effect that Alfred Hertz, former conductor at the Metropolitan, intends to give a season of German opera in New York next winter with a company of his own, turns out to be unfounded. There are not enough singers available here for such a project, and there is no theatre adapted to the purpose. As the performances of German opera at the Metropolitan do not fill that house it is difficult to understand how anyone could think of establishing an opposition venture, especially Mr. Hertz, who is familiar with the matters of attendance and patronage at the Metropolitan during his many years of activity at that institution.

One is glad to read in London Musical News (May 1) that the jingo patriotic song, the "Boys-in-khaki-who-fight-for-England's-glory" sort of thing, is dead. The reason for it is that no Englishman sings such a song, certainly not Tommy Atkins, who, as L. M. N. points out, does not care to warble concerning his business. The young Englishman of fighting age and ability who stays at home is "scarcely courageous enough to have the effrontery to sing of the other fellows' glorious deeds," and "counsel in song other people to do what he ought to be doing himself." The jingo song always was an earsore, partially because it did not reflect the

true soldier spirit, but chiefly because it was insincere and marked the desire of a publisher to make money out of other people's patriotism.

At the annual meeting of the Cecilia Society of Boston, held May 14, Henry Lowell Mason (of Mason & Hamlin) was unanimously elected president of that society.

Mark Hambourg, who is at present giving a series of recitals in England, will return to the United States July 1. His 1915-16 tour will be under the direction of Haensel & Jones.

A formal appeal has been issued by Ignace Paderewski, now in New York, for the relief of the Poles. He says that 200 of their towns and 7,500 of their villages have been destroyed, and that their property and business loss amounts to \$2,500,000,000. Frank A. Vanderlip is honorary treasurer of the fund Paderewski is working for, and contributions to the Polish Victims' Relief Fund may be sent care of the National City Bank, New York.

It is very appropriate that Bethlehem, of sacred memory, should celebrate the works of the great god of music, Bach. The Bethlehem Bach Choir, under Dr. J. Fred Wolle, will hold its Bach Festival at Lehigh University, May 28 and 29. The little Pennsylvania community holds fast to its ideals year in and year out, like Oberammergau, Bayreuth and Lindsborg, Kan., where the annual "Messiah" performance assumes all the importance of a religious rite. Bach's "St. John Passion" and the Mass in B minor are to be the chief events of the Bethlehem festival next week.

There are rumors that the conductor of one of the orchestras on the Atlantic seaboard has become dissatisfied with his position and will not retain it after his present contract expires. The executive powers of the organization are said to be looking for a successor to the present leader, and have cast their eyes upon the baton chief of another American orchestra, who, however, is not anxious to make a change or even to consider one within the next few years. These underground matters have been going on very quietly and are known only to those in the directing board and a few persons in their councils. As it is possible that the present differences may be adjusted satisfactorily, the MUSICAL COURIER prefers not to mention the name of the orchestra or of the conductors concerned, so that publicity need not interfere with amicable negotiations.

In American theatrical and musical circles there is widespread mourning for Charles Frohman, who was among those lost on the Lusitania. Mr. Frohman had for many years been one of the best known theatrical managers in the Anglo-Saxon world, and was identified also with a high type of musical comedy, particularly that of English make, as originated by George Edwardes, of London. The deceased was a brother of Daniel Frohman, who at different times has been active as a musical manager, having toured Kubelik, Vecsey and other artists in this country. Charles Frohman was a partner in the Vecsey venture. His body is being brought to America on the steamship New York, and will arrive here May 23. The public funeral services are to take place two days later at the Temple Emanuel, Fifth avenue and Forty-third Street. The honorary pallbearers include the best known men in our theatrical world. The American Federation of Musicians in convention at San Francisco last week, adopted by acclamation a resolution mourning the death of the late manager, and eulogizing his character and treatment of musicians.

BOSTON OPERA BANKRUPT.

The Boston Opera Company filed last week, by its treasurer, Charles Hayden, a voluntary petition in bankruptcy at the United States District Court in Boston.

According to the Boston Herald, the schedules disclose the total liabilities of the company at \$215,570.77, with assets of \$78,900. There are no secured creditors except for taxes and for duty on imported scenery still in bond.

The principal creditor is Eben D. Jordan, and the chief item in his account is \$30,780, advanced as a loan in open account. He is also a creditor for \$11,162 as assignee of sundry claims for labor and merchandise.

Other creditors are: Amos D. Albee Company, 53 State street, \$650, auditing services; Eastern Advertising Company, \$1,088; Globe Ticket Company, \$513; Leveroni & Gailen, \$400, legal services; Metropolitan Opera Company, New York, \$8,496, rentals and artists; Musical Courier Company, New York, \$400, advertising; O'Brien, Russell & Co., \$2,742, insurance; Staples Coal Company, \$892, and Joseph A. Conry, \$600, services as attorney.

Claims aggregating about \$30,000 represent the amounts paid in advance by subscribers for performances. Of these subscriptions \$28,306 is assigned in favor of Eben D. Jordan.

A number of artists appear as creditors by virtue of contracts. Among them are: Rudolph Adler, \$1,460; Randolfo Barocchi, \$2,040; Horace Britt, \$300; Robert F. Brunton, \$1,610; W. R. MacDonald, \$2,125; Henry Russell, \$6,019; Rudolph Varpetick, \$1,132; August Weber, \$2,016, and Robert Kammergell, \$2,016. Henry Russell is also

a creditor for \$13,677, which represents his disbursements on his trip to Europe in 1914.

The petitioning company states that there is doubt as to the validity and amount of this claim. The Société Anglo-Américaine d'Opéra of Paris is a creditor for \$17,139, scenery purchased, as is the purchase of costumes and scenery.

There are about sixty claims, aggregating about \$75,000 for services rendered during the spring and summer of 1914 by members of the orchestra and band. These individual figures, the petitioning company claiming that each contract has been cancelled and that nothing is due, "or that the claim of each creditor should be reduced by the amount which he obtained or should have obtained for his services during the contract period, fifteen weeks," from December 14, 1914, to March 28, 1915.

The petitioning company sets forth that it entered into contracts for services of singers, musicians and mechanics for the production of opera. All the contracts and data relating thereto are in the hands of Henry Russell, now said to be in Europe, and inaccessible owing to the existing war.

In his absence it is unable to determine the amounts of such contracts entered into, but declares its belief that the total amount thus contracted for is in excess of \$170,000. The company declares that each of these contracts is terminated in accordance with its terms.

The principal assets are costumes, scenery, furniture and fixtures, music and electrical apparatus, now at 343 Huntington avenue. There is in addition outstanding debts of \$659, due the opera company.

JOHNSTON ARTISTS FOR NEXT SEASON.

The artists to be under the management of R. E. Johnston for the season of 1915-16 are these: Mary Garden; Marie Rappold, soprano of the Metropolitan Opera Company; Giovanni Zenatello, tenor, and Maria Gay, mezzo soprano, in joint recital; Fannie Bloomfield-Zeisler, pianist (not exclusively); David Bispham and his company in a one act play called "Beethoven"; Anna Case and Andreas de Seguro in costume recitals during October; Luca Botta, tenor of the Metropolitan Opera Company; Mabel Garrison, colorature soprano of the Metropolitan Opera Company; Marie Narelle, Irish soprano; Idalia Ido, colorature soprano; Ann Ivins, lyric soprano; Rosa Olitzka, Russian contralto; Eva Mylott, Australian contralto; Joan Vincent Cooper, young American contralto; Marie Saville, mezzo soprano; George Dostal, Bohemian tenor; William Hinshaw, baritone; Jerome Uhl, baritone; Andre Tournet, violinist; Louis Siegel, violinist; Ludwig Schmidt, violinist; Jacob Rittenbend, violinist; Clarence Bird, pianist; Herbert Sachs-Hirsch, pianist; Aline van Barentzen, pianist; Camille Decreus, pianist; Muri Silba, pianist; Marian Rowland, pianist; Lucile Orrell, cellist, and Sevcik String Quartet.

OWNERSHIP DISPUTE.

Until disputes over the ownership of property claimed by the administrator of the estate of the late Mario Lambardi are settled, the scenery, costumes and music now used by the operatic company which bears his name will be held in Portland, Ore., by the terms of an order of County Judge Cleeton, who held that Dr. Barsotti, of San Francisco, claimant under an alleged mortgage for \$12,000, had not shown sufficient proof of ownership. Eugenio de Folco and Luigi Cecchetti, the impresarios, leased

the property from Dr. Barsotti, it is alleged, after Lambardi went to the wall in San Francisco. Lambardi, it is said, was taken to Portland with the company and paid \$150 a month and a royalty for the use of his name. The company closed its season of four and a half weeks at the Baker Theatre, Portland, Ore., on May 9, 1915. Future bookings of the troupe depend upon the action taken by the local probate court in regard to the securities and other property involved in the estate of the late Mario Lambardi.

A POLACCO APPRECIATION.

Giorgio Polacco, a great favorite in London as he is in New York, made his name in the English capital as a conductor at Covent Garden. Recently the London Telegraph paid him this flattering but well deserved tribute:

Although many opera goers of London were brought up and, as it were, nourished, upon Italian opera in the long past years, and although many Italian conductors of Italian operas bear a strong family likeness to each other, yet undoubtedly Polacco was different from them all. Don't you recall his first "Aida" here, and how entirely different was his reading from what we had come to accept as the only reading? Thereby hang many tales, but they cannot be told now. Still, I doubt if in the last quarter of a century any Italian conductor at Covent Garden took his art as seriously as Polacco, and in my experience none worked so hard for an ideal as he at rehearsal. I, for one, hope that, other things being propitious, we shall see him again next year at the conductor's desk at Covent Garden.

KINSEY RESIGNS FROM APOLLO CLUB.

Carl D. Kinsey, for the last nine years the successful secretary and treasurer of the Apollo Club of Chicago, resigned last Friday, May 14, as secretary and treasurer of the club, which, it might be stated, he guided most intelligently during those many years. It is a well known fact that when Mr. Kinsey was elected as secretary and treasurer of the club that organization was heavily in debt, while to-

day it has a fairly good amount in its name on the right side of the ledger. Mr. Kinsey's resignation was due to other musical activities which he has decided to engage in next season.

After the May festival in Evanston, of which Mr. Kinsey is the business manager, further announcement will be made in these columns as to his plans for the future. T. H. Ratcliffe, the able vice-president of the Apollos, will act as secretary and treasurer and will succeed Mr. Kinsey in that capacity.

PATERSON'S FESTIVAL.

Paterson, N. J., held its thirteenth annual music festival last week, the series of concerts being given on the evenings of Tuesday, Wednesday and Thursday, May 11, 12 and 13, a full report of the event appearing elsewhere in this issue of the MUSICAL COURIER.

The vital force dominating the Paterson Music Festivals is C. Mortimer Wiske, who inaugurated these annual concerts and has conducted them for thirteen years with increasing success. The fame of the Paterson Festival and its enterprising conductor undoubtedly inspired the establishing of the Newark Music Festival, the initial one having been given week before last in the New Jersey metropolis under the authoritative baton direction of Mr. Wiske, who undoubtedly will, in the near future, expand still more his festival activities, which have brought renown to the State of New Jersey in a musical way. Paterson is to be congratulated for having, through Mr. Wiske, made possible the Newark Festival. Unless all signs fail, the "silk" city will have even greater reason to be proud of her distinguished musician and conductor, whose brilliant work at thirteen Paterson music festivals has become well known throughout the American musical world. Wiske and musical Paterson now are synonymous, but it was the city which discovered him rather than he the city, and Paterson showed its wisdom by placing at his disposal the choral and orchestral forces necessary to the building up of a yearly music festival that has long since taken its place among the most important affairs of that kind in this country.

LHEVINNE COMING, 1915-16.

Loudon Charlton, the manager, has received a letter from Josef Lhevinne, in which the Russian pianist again gives assurance that he will bend every effort to secure permission to leave Berlin and come to America next season. That Mr. Lhevinne has been granted privileges not ordinarily permitted resident aliens of the warring nations, is indicated by the fact that he has been allowed to make several short concert tours which have taken him away from his home in Wannsee several weeks at a time. For a fortnight he was in Budapest, where he played three concerts with marked success, while in Berlin he likewise made a series of successful appearances.

Mr. Lhevinne concludes his letter by saying: "While it is impossible to give you binding assurance at the present time, I am doing my best to obtain authorization to leave for a neutral country. This permission can be secured only with the assistance of very influential friends, and will necessarily require some little time. I have every hope, however, of being with you next winter."

MEASURES AND BARS.

Concerts by visiting performers are now the order of the day at Sing Sing Prison, N. Y., where Warden Osborne is establishing a new order of things. The convicts have an orchestra made up from their own ranks.

Is the cello doomed by the symphonic composers? Not one of the famous moderns has written a concerto for that instrument since those by Dvorák and d'Albert. The cello deserves a better fate.

MIMIC WARFARE.

In another column is a reference to a contretemps which occurred when Camille Saint-Saëns landed in America last week and was greeted by a lady whom he repulsed because he believed her to be a German. Since the writing of the MUSICAL COURIER article the local daily press, with its usual consideration and courtesy, has published the name of the lady in the case, and she is no less a person than Mme. Kutscherra, the singer. Asked by a MUSICAL COURIER representative for an account of the aftermath of the happening at the steamer, she produced by way of reply the copy of a letter written by her to Saint-Saëns upon her arrival at home, and his reply thereto. The missive sent by Mme. Kutscherra to the master read as follows:

Dear Mr. Saint-Saëns:

You had always been so good and so charming to me that I thought it but natural to go to the pier to meet you. You will understand my astonishment at your ungallant behavior and the way you accused me of being a German. Whatever I may be, I am first of all an artist, and art has no country, but I am not a German.

I enclose a copy of the letter I wrote the directors of the Paris papers before I came to this country, thanking them for the hospitality they always showed me, but I suppose this is the gratitude which you, the great Saint-Saëns, show to the Belgians. It is very nice and I thank you. You can

read in the papers how much your brutality has amused me.

I know you are too obstinate to apologize, and as you blamed me before all the people without compunction, I take my revenge in accusing you before the world. You have failed in courtesy to a lady and an artist. I know you to make so many blunders, thanks to your unfortunate disposition, that I only want to say that in America you cannot insult with impunity and for no reason whatever an artist whom you have always admired so much in Europe.

Sincerely,

KUTSCHERRA.

Saint-Saëns answered in this wise to Mme. Kutscherra:

Dear Madame:

Before the war, since residing in Paris, you have been known as a great German Wagnerian singer. I met you in Berlin and you asked me to give a recital with you, which I did not do. You gave two consecutive concerts, composed entirely of German music, and as the French public had been so appreciative, you then announced that you would give a recital of French composers only, seemingly appearing to confer a favor on us. Since the war you declare yourself a Belgian. Why did you not say so before?

Sincerely,

SAINT-SAËNS.

As Mme. Kutscherra very properly puts it, the whole affair is more amusing than anything else, and her sense of humor obliterates the last vestige of tragedy.

CHICAGO'S NEW ORCHESTRA.

Chicago will have an American orchestra next winter made up of American musicians exclusively, and the soloists also will be chosen from among native singers and instrumentalists. The American Symphony Orchestra of Chicago was incorporated last Thursday, May 13, at Springfield, Ill.

The incorporators and men interested in the movement, financially and otherwise, are Glenn Dillard Gunn, Charles G. Dawes, Herbert J. Friedman, Allen Spencer, William Baird, George Nelson Holt, F. Wight Neumann and Siegmund Zeisler. The orchestra will be directed by Glenn Dillard Gunn. A small guarantee fund already has been raised. The soloists who will appear will not be paid and the orchestra will not be run for profit, and neither will any of the leaders in the movement accept any compensation for their time or work.

The regular concerts will be given in Fullerton Hall, and a charge of from ten to twenty-five cents will be made. The first concert will take place in October. Two or three big concerts will be given in the Auditorium Theatre, and at these American soloists will be heard, singing or playing music by American composers. The orchestra will number about fifty pieces for the concerts in the Auditorium and about thirty for the Fullerton Hall concerts.

FLESCH WRITES.

Carl Flesch, the violin virtuoso, writes to his American managers, Haensel & Jones, under date of April 11, 1915, from Berlin:

Dear Mr. Haensel:

Thanks for the kind words which you uttered in last letter. I was sorry at my inability to go to America again to carry out my obligations toward the various concert organizations, as well as to shake hands with my friends. But how many greater hopes were shattered in the loss of human lives during this war. Personal matters, therefore, are to be placed in the background.

I may be called to the colors in Hungary, and am prepared to carry out my duty toward my country, which every man here is anxious to do.

I must confess that, anxious as I was to visit America again, I do not know whether it was not better that my military duties prevented this, because I hardly could have produced real art, so far from my country, and with the existing state of unrest with the nations in the old world at war. I believe I would have been too homesick, and therefore it is better in every respect that I postpone my next American tour to a time when peace will again be

restored, and when one no more is sad and depressed. It will be possible then to put one's entire soul into art.

Best wishes to all my friends in the United States, and tell them that I hope to see them again soon.

Yours respectfully,

CARL FLESCH.

ANCESTRAL PROGRAMS

There is no doubt but that most of the concerts of a hundred years ago would seem as odd to us as our great grandmother's new Easter hat. Probably the dear departed old lady was as bewitching to the male eyes of her day as the modern girl of fashion thinks herself to be. And it may be that our ancestors derived more satisfaction from their long winded programs than we are capable of extracting from a concert program of our times. We have no intention of going back to primitive ages when the early world resembled nothing that we know today except in coast line and mountain range.

Sir Thomas Browne, writing in 1658, remarks

that it is not impossible to conjecture the song the sirens sang. We leave conjecture to Sir Thomas and busy ourselves with facts. It is enough for us to know that our ancestors of only a hundred years ago sat out long programs that would drive us moderns to distraction. What is the reason? How could they endure so much?

Perhaps Nordau can explain it. He says, in his "Degeneration," that "every civilized man furnishes at the present time from five to twenty-five times as much work as was demanded of him half a century ago."

We live at to high a pressure to loll back comfortably and enjoy four hours of quiet, meditative, ingenuous music, such as concert goers of a century ago delighted in.

Could an audience of today sit out such a program as the following?

1. Overture, The Magic Flute.....Mozart
2. Vocal trio, Venite, O Donne, meco.....Salieri
3. Quartet, two violins, viola, cello.....Haydn
4. Notturmo for wind instruments.....Mozart
5. Symphony.....Haydn
6. Symphony.....Beethoven
7. Vocal sextet from Don Giovanni.....Mozart
8. Concertante for violin, viola, oboe, cello.....J. S. Bach
9. Overture, Zaira.....Winter

Nos. 3, 5 and 6 consist of at least twelve movements, not to mention Nos. 4 and 8.

This was the program of the London Philharmonic Society for March 15, 1813.

The program of the same society for July 7, 1816, is equally generous and expansive. We omit the names of the performers:

- Symphony in G minor.....Mozart
Vocal duet, La ci darem la mano.....Mozart
Concerto in D, for piano.....J. S. Bach
Recit and aria.....Spohr
Recit and aria.....Auber
Overture, Calm Sea.....Mendelssohn
Symphony in B flat, No. 4.....Beethoven
Aria, Nasce al bosco.....Handel
Concertante for two violins.....Spohr
Overture, Jubilee.....Weber

As late as 1867 we find two symphonies the rule.

In America fifty years ago, and even later, the programs are amusing to musicians and music lovers of today. When Wieniawski, the famous violinist, toured this country his solos were relieved by hand bell ringers. Some of the entertainments provided by Ole Bull would hardly be acceptable to a vaudeville public now, so greatly has

Königliche Schauspiele.
Sonntag, den 7. Januar 1844.
Zum ersten Male:
Der fliegende Holländer.
Romantische Oper in 3 Aufzügen, von Richard Wagner. In Szene gesetzt vom Regisseur G. Blum.
Personen:
Daland, ein norwegischer Fischer.
Senta, seine Tochter.
Erik, ein Jäger.
Marq, Senta's Kame.
Der Gouverneur Daland's.
Der Holländer.
Matrosen des norwegischen Schiffes.
Die Mannschaft des fliegenden Holländers.
Wäldchen.
Senta: Die norwegische Küste.
Die neue Meer-Deformation ist vom König. Dekorationsmaler Werk.
Reichthümer und das Glück für 5 Sgr. an der Kasse zu haben.
Zu dieser Vorstellung sind nur noch Billets zum Parterre à 15 Sgr. und zum Amphitheater à 7½ Sgr. zu haben.
Die freien Entrées sind ohne Ausnahme nicht gültig.
Anzeige.
Im Concertsaal: Menschen und Meer, Schauspiel in 5 Akten, von Högner.
Preis der Plätze: Ein Sgr. auf der Bühne im Saal 1 Sgr. Vorpost 20 Sgr. Seiten 20 Sgr. Hinter 15 Sgr.
Sonntag, den 8. Januar. Auf Begehren: Ein Sommernachts Traum, nach Shakespeare, von Schlegel, in 3 Akten. Musik von Felix Mendelssohn-Bartholdy. Tänze von Högner.
Dienstag, den 9. Januar. Zum ersten Male wiederholt: Der fliegende Holländer, romantische Oper in 3 Aufzügen, von Richard Wagner.
Im Concertsaal: 1) Quand l'amour s'en va... vaudeville en 1 acte, par Mr. Laurencin. 2) La première représentation de: Un péché de jeunesse, vaudeville nouveau en 1 acte, par MM. Samson et de Wailly. 3) Les premières amours, vaudeville en 1 acte, par Scribe.

our musical taste improved. If we are not mistaken, Liszt was the first to give recitals of piano music. He was severely criticized for his impudence and self conceit in presuming that the public could listen to so much music of the same nature. The critics craved for their symphonies, overtures, concertos, quartets and vocal numbers judiciously combined to fill up as much time as ordinary human beings could listen to between meals. Perhaps the program might have been lengthened if there was no danger of the weak ones dying of starvation.

We reproduce on page 22 the program of the Royal Opera House of Berlin for Sunday, January 7, 1844, when a new opera, "The Flying Dutchman," was given for the first time in that theatre. Note the French vaudeville by way of change.

SAINT-SAËNS' ARRIVAL.

As soon as the French steamer, Rochambeau, turned from the midchannel of the Hudson last Wednesday morning, May 12, and resigned herself to the puffing and aggressive tugs that were to nose and shove her to the dock, the whitish grey beard of Camille Saint-Saëns was distinguishable amid the blurred mass of faces that fringed the deck. There was no mistaking the famous old composer. His well known features showed no change despite the flight of years since last the octogenarian visited America. He looked as much at home as his music is in all parts of the civilized world, including that Germany which the old French gentleman at present considers highly uncivilized. He might have been humming a tune as he leaned on the rail with his arms folded. Perhaps he was singing Horace Smith's verses:

Greybeards there are, who, thinking art
Can conquer nature, play the part
Of adolescent friskers;
Swindlers and counterfeits of truth
They strive to cheat us by false youth,
False teeth, hair, eyebrows, whiskers.

While to the frame due care I give,
No masquerader will I live,
To no disguises pander;
But rather seek to save from blight
My mind in all its pristine plight
Of cheerfulness and candor.

A youthful cheer sustains us old,
As arrows best their course uphold
Winged by a lightsome feather.
Happy the young old man who thus
Bears, like a human ar-bu-tus,
Life's flowers and fruit together.

'Tis but our sensual pleasures' zest
That time can dull;—our purest, best
Defy decay or capture.
A landscape—book—a work of art—
My friends, my home—still fill my heart
With undiminished rapture.

We reprint the verses here in case Saint-Saëns may have got a word or two wrong in the confusion of landing. He wore no sash around his collar for a necktie, nor made himself conspicuously artistic with a velvet coat. His head, too, looked like that of a man, and bore no resemblance to the fluffy chrysanthemum or hairy aurora borealis in which the hats of some famous musicians nestle. Saint-Saëns has never confused the two words, poser and composer.

At the age of eighty he makes a journey of 6,000 miles to play the piano, conduct an orchestra and represent the Government of France, although that sorely tried and grievously burdened country has suffered quite as much as has a certain nation whose musical representative in America today cannot play because of feminine "nerves." The vigor of the young old Saint-Saëns ought to brace up the old young popular pianist to give a series of recitals. Tears do not become a man. The stout

heart of the old Frenchman will win more friends than all the sobs of the male Niobe.

Yet Saint-Saëns feels the war. Even a lady who had known the composer as a friend of many years was ignominiously spurned at the dock because her French had a German accent. "Allez-vous en! Vous êtes Allemande!"—"Get out! You are German!"—he exclaimed, as the lady rushed to greet



Photo by the Bain News Service, New York.

CAMILLE SAINT-SAËNS LEAVING THE STEAMER ROCHAMBEAU ON HIS ARRIVAL IN NEW YORK LAST WEDNESDAY, MAY 12.

him. These were the first words he uttered on our shores. Then he greeted the representative of the Knabe piano and the medical doctor of the Metropolitan Opera House with a smile and told his assembled admirers that he had come to America to pay his respects to Americans. It was a neat French compliment, graciously expressed.

CENTURY OPERA TO DISSOLVE.

As the MUSICAL COURIER goes to press comes the news that the Century Opera Company, of New York, has, through its controlling directors, asked Supreme Court Justice Donnelly to appoint a receiver and dissolve the corporation. The application was made by Edward Kellogg Baird, Andreas Dippel, Roland Holt, Alvin W. Krech, George McAneny, Henry R. Winthrop, Frank W. Vanderlip, Thomas L. Leeming and Charles H. Strong, majority directors of the corporation. In a statement to the court signed by them they declare: "That your petitioners have discovered that the stock, effects and other property of said corporation are not sufficient to pay all just demands for which it is liable or to afford a reasonable security to those who may deal with it, and for that reason they deem it beneficial to the interest of the stockholders that the said corporation should be dissolved."

The schedules submitted to the court show a large salary list still unpaid, headed by a claim of \$28,333 for salary owing to Milton and Sargent Aborn. The artists holding claims for salaries are: Orville Harrold, \$6,000; Jaques Coini, \$11,300; Lois Ewell, \$6,416; Florence Macbeth, \$1,185; Agide Jacinta, \$3,800; Louis Kreidler, \$2,375; Henry Weldon, \$3,285; Alfred Kaufman, \$2,375; Kathleen Howard, \$2,460; Morgan Kingston, \$2,085; Gustave Bergman, \$5,785; Albertina Rasch, \$1,535; Helen Stanley, \$5,150, and Rufus Dewey, \$6,600. Others with claims from \$1,000 to \$1,500 are included.

A ruddy faced Briton, with an accent that should have made the French musician wince, stammered a welcome. "My compliments to the English," said Saint-Saëns, extending his hand.

Then the MUSICAL COURIER representative, overcoming that backwardness which is the besetting sin of newspaper men, ventured upon the thin ice of a composite French sentence to express his satisfaction at the conclusion of a dangerous voyage. But the composer took pity on the broad gauged tongue that was jammed on the narrow gauge of French vowels and cut short the speech with an exclamation of pleasure: "Le MUSICAL COURIER; Ah, oui! Le MUSICAL COURIER!"—accompanied with a profusion of smiles and bows, and a vigorous shaking of the hand that pens these lines.

Then an obscure composer, who had managed to get a letter from Saint-Saëns years ago, came forward with becoming trepidation and claimed an acquaintanceship on the strength of the letter he exhibited in an album. Saint-Saëns took off his glasses and held the book within a few inches of his face, for he still has the student's short sight and does not have to stretch his arm forward and his neck backward to read as most old men do when without their glasses. He read the letter quickly half aloud, laughed, and shook hands with the obscure composer who for the moment basked in the glory of a reflected light.

Then the MUSICAL COURIER representative, who had meanwhile rested his tongue and was trying to translate mentally some profound philosophy about a fine day, or how much warmer summer is than winter, had all his plans frustrated by a return attack of the lady friend to assure Saint-Saëns that she was hurt by his rebuff and that she really was not German at all, as he could easily see if he would examine the papers she had taken the precaution to bring with her. She spoke the language of Racine and Molière, and she emphasized her statements with "Ja, ja!" But the old French composer was obdurate. He would not listen to her appeal or receive her. "Get out! You are German!" he repeated, waving his hands before his face like an orchestral conductor when the bass tuba plays a D flat in a muted violin passage in E.

Forty-six creditors have put in claims for rebates on season subscriptions for performances which were not given.

An important item represents unpaid rent for the Century Opera House, owing to the New Theatre Company, owners of the theatre. For rental from September, 1913, to date the company owes \$76,500.

Otto H. Kahn has a claim of \$48,000 against the company for money advanced. For translations there is a claim of \$500 due Algernon St. John Brenon, and for press work \$350 is due Pierre V. R. Key. The Metropolitan Opera Company has a claim of \$657 for repairing costumes and furnishing scenery and effects. The cost of publishing librettos and programs is shown by a claim of \$14,380 owing the Operatic Program and Libretto Company.

The only property listed by the company is the following: Claim in litigation, \$1,654; Theatre Magazine Company, \$214.28; cash on deposit in Equitable Trust Company, \$13.87; cash in Gotham National Bank, \$2.83; costumes, scenery and account books. Against this there are judgments for \$3,683.

The largest stockholders who have paid up their stock subscriptions in full are Otto H. Kahn, \$30,000; Thomas W. Lamont, \$2,500; William R. Proctor, \$1,000; Clarence H. Mackay, \$10,000; Isaac N. Seligman, \$1,000; Mrs. Ralph Schwarzenbach, \$1,000; William K. Vanderbilt, \$15,000; Harry P. Whitney, \$10,000, and Paul M. Warburg, \$5,000.

The foregoing facts are based on an examination made by the MUSICAL COURIER of the original documents in the case filed in the Superior Court.

VARIATIONS

BY LEONARD LIEBLING

The Haul of Fame.

Discussion is raging as to the latest candidates for places in the Hall of Fame at New York University. We have a few suggestions of our own regarding the subject, and we now bring forward for nomination as statues or at least as tablet subjects:

The man who made the words quartett, sextett, technique, clarinette, etc., into quartet, sextet, technic, clarinet, etc.

The pianist who first abolished Liszt rhapsodies as the closing number of a piano recital program.

The conductor who discovered that it is not necessary to wear white gloves while directing.

The Italian opera singer who introduced the custom of holding high tones for the length of time denoted by the composer.

The opera impresario who first discarded the custom of referring to his principal soprano as a "prima donna assoluta."

All those pianists who do not give Beethoven recitals.

Any conductor who has not performed a Bruckner symphony and does not intend to do so.

Any critic who refrains from referring to Liszt's superficiality, Saint-Saëns' facility, Beethoven's might, Bach's majesty, Brahms' profundity, Strauss' complexity, Haydn's jollity, Mozart's clarity and Schönberg's and Stravinsky's ultra-modernity.

Program printers who print programs on single slips and not in booklets, where they are found only after half a dozen trips through the advertising pages.

Press agents who do not publish dog, robbery, cab accident, and "heart interest" stories about their clients.

Puccini, for not setting the Thaw scandal to music. (This statue should not be mounted, however, until assurance is won that Puccini does not intend to operatize the present war.)

Ourself, for resisting the opportunity to say in this column now that "Europe's loss in music is America's gain."

Opera from the Outside.

Actuated perhaps by the publication in the MUSICAL COURIER last week of the picture of the handsome new Havana Opera, the New York Evening Post of May 16, says: "The new National Theatre in Havana is an artistic architectural structure which makes the Metropolitan Opera House in New York look in comparison like a grain elevator." We would not for a moment suggest that the elevator style was adopted by the architect because he considered our local music temple a place of uplift.

Opera from the Inside.

In an amusingly written New York Morning Telegraph article (May 16), Algernon St. John Brenon discourses to a would-be prima donna, who asks him what to do in order to achieve success. Algernon tells her, among other things:

"Singing, or the art of using the voice correctly and effectively, is a most graceful accomplishment, but there are many who discountenance it. I have noticed traces of singing in several of the prima donnas, though most of them cannot sing when they have voices, and when they have finally learned to sing have lost their voices.

"Some of the great singers are young, too. Youth then might be a valuable quality. Then on the other hand, some of the most celebrated artists are quite old. About sixty-five is the age at which most women artists think of beginning a decade of benefits and look upon ultimate retirement as a possibility. Men being vainer go on a little longer.

"So, Sylvia, it might be rather a good idea for you to start in on your career at, say, the age of sixty. Then the critics, I mean the very learned, the very great, indeed the Rhadamanthine ones, would not be jealous of you. They would be your co-eval and compeers, and consequently sympathetic.

"I remember a performance of 'Don Giovanni' in which the united ages of Masetto and Zerlina, the two youngest characters in the piece, were 110. The performance was slightly 'macabre.' But I was told by a great authority that it was a masterly performance.

"A knowledge of languages is rather superfluous. Hardly any one knows Italian, and if you pronounce the language of opera with a local accent, the audience thinks it understands and is rather flattered.

"In any case, the Italian you have to sing is very easy. A child can learn it. Here is an example:

O t'amo, O t'amo, O t'amo
Non m'ami, non m'ami—error
Si t'amo, si t'amo, si t'amo
No no no nonono, traditor

Amo, amai amo, amamo amato amo.
Zuppa Inglese
Salsegg' Bolognese
Arezzo del Pezzo
Avanti O Dante!
Tu sei un' birbante. Addio."

Spoiling Good Pitchers.

We would like to point out to the State legislatures all over the Union that among the most cruel form of child labor is the widespread custom of forcing a child, particularly a boy, who has no talent and no love for music, to practise the piano or the violin. In such cases better an hour of baseball than of Czerny or Rode.

The Voice of Music.

Sometimes the narrowness of music as a form of definite expression is shown clearly in the contemplation of what other arts accomplish in the same direction. Recently Daniel Chester French, the sculptor, asked his pupils to put into plaster what they thought of the war. The result was so striking that an exhibition was held of the works created by the pupils. "What war means to the mother and child, war as a brute force, its grisly dreadfulness, infinite pathos and heroic sweep and splendor," to quote a critic, were exemplified in the gallery of examples shown. Imagine a teacher of composition asking his pupils to put into music what they thought of the war. The majority of them would be limited to imitating bugle calls, drum rolls and the sounds of actual conflict, with a slow section de-

voted to the wounded soldier's thoughts of his mother, sweetheart, wife or baby, and an even slower section of a semi-religious nature depicting his death. In music soldiers never die instantly after they are hit; their demise always is a matter of many minutes, while they wait for the composer to find his original key and the appropriate chords to signify the inevitable apotheosis.

The Staff of Life.

From the London Musical News of May 1: "The Germans hope to quiet the Belgian people's shattered nerves by concerts, and, on this account, the Berlin Philharmonic Orchestra has been sent to Belgium on a three months' tour, under Felix Weingartner. 'They ask for bread and they give them—a band.'"

American Composers, Do Not Read.

The outlay for the European war up to date has been about \$10,000,000,000.

More War Losses.

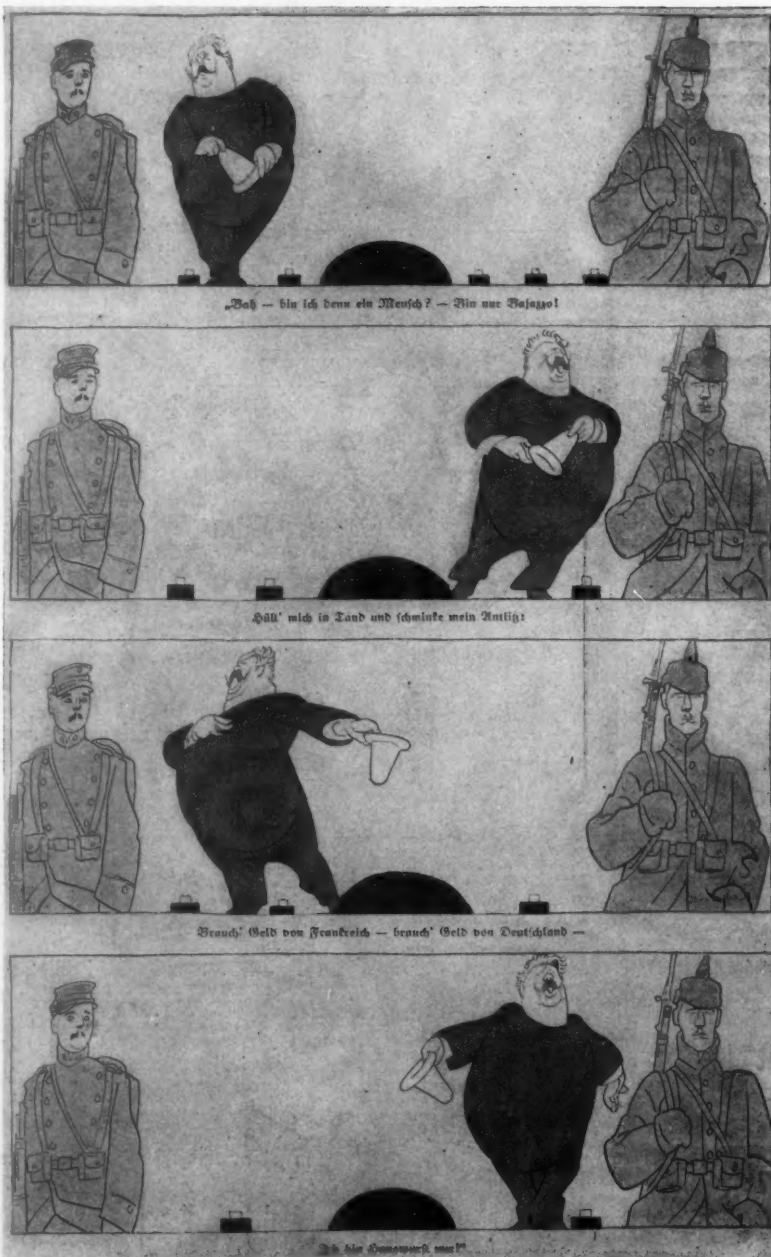
That long, low chuckle comes from the ranks of those American musicians who used to have to stay in this country every summer while their more fortunate tonal brethren went to Europe for three months and talked about it for the other nine months in the year. This department will miss its usual warm weather "having-a-fine-time-wish-you-were-with-us" postcards from the Bayreuth and Munich festivals, the Wartburg, Liszt's home, Beethoven's grave and Mozart's birthplace.

Devotion to Art.

Mildred Potter, Reinald Werrenrath and William Wheeler sang at the Nashua (N. H.) festival recently, and just to stay in the musical picture returned to New York in a drawing room car called Amneris.

How Haensel Works.

Fitzhugh W. Haensel, of the firm of Haensel & Jones, is working day and night to arrange the coast to coast tour



LEONCAVALLO IN "PAGLIACCI."

German caricaturist pictures Italian composer singing his own text—with alterations.

of Frances Alda, of the Metropolitan Opera. Says Mr. Haensel: "I never have had an artist who seems to be in such general demand. I have more than a hundred direct requests for Mme. Alda, but the difficult thing is to route the engagements so as to keep the railway jumps within reason. I have known of itineraries which jumped a singer from Minneapolis to Boston and from Boston to St. Louis, but my idea of the right thing to do is to work for the artist rather than the railways. Then the artist should have every consideration and comfort while on tour so that the best results in an artistic way may be attained."

(Chorus of other artists: "Hear, hear.")

We Know What We Dislike.

A young friend of ours hates songs about the weather—"June," "November," "An April Day," "Sunshine" and the like. We join the hymn of hate by declaring our intense dislike for songs about seafaring and about drinks.

Oskar Rust's Pupils' Recital.

The following delightful program was given in the High School Auditorium, Little Rock, Ark., on May 5 last, by the pupils of Oskar Rust:

- Violin class and orchestra, Grand Selection, Lucia di Lammermoor.....Donizetti
Aletha Jones at the piano.
- Piano, Murmuring Zephyrs.....Jensen
Ursey McFarlin.
- Violin class and orchestra—
Prayer, from Freischütz.....Von Weber
(Arranged by Oskar Rust for ensemble and orchestra.)
Evening Star, from Tannhäuser.....Wagner
Aletha Jones at the piano.
- Violin—
Air for G string.....Bach
Barcarolle, from Contes de Hoffman.....Offenbach
(Transcription, Manger.)
Second Mazurka.....Wieniawski
Charles Brod.
Louise Brewer at the piano.
- Piano—
Valse, op. 42, A flat major.....Chopin
Etude de Concert, Le Papillon.....Lavalée
Valse Arabesque, op. 82.....Lack
Aletha Jones.
- Violin quartet, L'Arrivée, from Suite, op. 178, No. 2.....Ch. Dancila
Charles Brod, Louise Brewer, Margaret Sawyers, Clyde Stukey.
- Violin class, technical studies—
Virtuoso, Etude.....Ovide Musin
Etude de Concert in G major.....Vieuxtemps
Caprice in D major.....Fiorillo
Louise Brewer at the piano.
- Piano, Rondo Capriccioso, op. 14.....Mendelssohn
Louise Brewer.
- Violin—
Souvenir.....Tchaikowsky
Reverie.....Schumann
Hungarian Rhapsody.....Hauer
Margaret Sawyers.
Louise Brewer at the piano.
- Violin class and orchestra, Bolero.....Eno
Aletha Jones at the piano.
- Finale, America.....
Children's chorus, violin class and orchestra.
Led by Master Clayton Mashburn.

Sulli Pupil Engaged for California Tour.

Maud Edens, mezzo contralto, and pupil of Giorgio M. Sulli, the New York vocal maestro, has been engaged by the Ciricillo Band for a tour of California, including appearances at the Panama-Pacific International Exposition. Miss Edens, who is a San Antonio, Texas, girl, was heard as soloist with the band at Erie, Pa., recently, one of the many engagements she will fill en route to California. She is scheduled to sing the part of Azucena in "Trovatore," which is to be given without chorus. The splendid training she has received from Mr. Sulli makes her particularly fitted for this work.

Nina Morgana Concertizing in Maine.

Nina Morgana, the charming little coloratura soprano, is at present on tour in Maine with William Rogers Chapman. Other members of the concert party are Florence Austin, violinist; Arthur Johnson, lyric tenor, and Mr. Chapman at the piano. On May 10 they appeared in concert at the Casino, Bar Harbor, where Miss Morgana sang "Cavatina" from Bellini's "La Sonnambula," the "Angels' Serenade" (Braga) with violin obligato, "The Last Rose of Summer" (Flotow) and "Mireille Waltz" (Gounod).

A Haggerty-Snell Pupil.

Matibel French, of Texas, who studied with Ida Haggerty-Snell for two years, is winning applause from music lovers of the South. Miss French was heard several times in New York last year, her lovely voice, a dramatic soprano, combined with purity of enunciation and care in interpretation, winning praise for herself and her teacher. She sang the role of Elisabeth in "Tannhäuser" in Newark, N. J., last year, receiving the praise and approval of the press.

Zoellner Quartet Press Comments.

The Zoellner Quartet has just ended its season and the members are now located in New York at the Schuyler Arms, 307 West Ninety-eighth street. The tour just closed has been probably the most successful season this organization has ever enjoyed, having covered the territory from coast to coast and from Canada to New Orleans. Harry Culbertson, their manager, reports that already they are heavily booked for the 1915-1916 tour, the first engagement being in Chicago on October 1.

Herewith are appended a few of the many press notices received:

"We have rarely heard at Quebec more distinguished musicians than the members of this quartet and the repeated applause by the audience proved that they fully appreciated the perfection of their playing."—L'Evenement de Quebec, Canada.

"The Zoellner Quartet gave a wonderful program. They are certainly the finest artists that the ancient capital has had the pleasure of hearing."—The Quebec (Canada) Telegraph.

"The first violin is Antoinette Zoellner, the other instruments in turn are played by Amadeus Zoellner, second violin, the father, Joseph Zoellner, Sr., viola, and Joseph Zoellner, Jr., cello, making a most remarkable combination of talent by the same family. The young woman carries well her responsibility, playing with authority, and with a penetrating tone. There is fine ensemble, good musicianship and everything to make for fine quartet playing in this organization which heightened its value by an excellent program."—New York Evening Mail.

"The Zoellner Quartet, the well known chamber music organization, gave their annual concert in Aeolian Hall last night. This string quartet has made a place for itself in this country and its efforts are worthy of the patronage it receives and the favor it enjoys, for they play with much unanimity, precision and style."—New York World.

"The Zoellner Quartet has the virtues of a practiced ensemble and all four play with a common understanding that gives their music clear voice and a feeling that adds much communicating quality thereto."—Boston Transcript.

"One of the finest concerts of the season was given at Vassar College on Wednesday evening in the Assembly Hall by the Zoellner String Quartet. This quartet is called one of the best in the country and its reputation was fully maintained by their work on Wednesday evening. Delicacy and perfect ensemble marked the playing of the quartet."—Poughkeepsie Daily Press.

"The Zoellners play as a single performer, their fingers seem to respond as to one mind. They realize that personal exploitation cannot enter the sacred precincts of their chosen field and therefore unite all of their efforts for the

presentation of the work at hand in the fullness of its intrinsic beauty."—The New Orleans Item.

"The organization was one whose superior has not been heard in this city. The understanding is perfect and the most difficult rhythms are carried through with the utmost precision."—The Times-Picayune.

"The members of the Zoellner Quartet proved themselves not only finished musicians but also players with rare artistic feeling."—The Commercial Appeal.

"By their consummate mastery of equipment technically and musically, their long sympathetic association, they have developed an organization which for perfection of finish in the handling of subtle nuances and the portrayal of exquisite tonal beauties has few equals."—The Nashville Tennessean.

"These Zoellners are great artists and they have very few equals. All of the grace, beauty and purity of tone that the composer wrote into the music was brought out in a wonderful manner."—The Arkansas Gazette.

"One is impressed with the intellectual side of this quartet's interpretation, as well as with their superbly balanced performance as a whole. Without affectation, without distracting mannerisms, these four artists play their very hearts and souls into their rendition and the audience is conscious of the finished artistry of it all."—The Register and Leader.

"The Zoellner Quartet Thursday night first demonstrated that chamber music does not have to be dry and academic and then so delighted the large audience in the auditorium that with aching palms it begged and pleaded for an extension of the program. These Zoellners are great technicians. They execute admirably and there is about their playing a ring of truth and sincerity that is beautiful."—The Herald.

"The Zoellner Quartet, well known artists, scored a marked triumph in their program before the Amateur Musical Club. Beethoven proved remarkably striking in the hands of the four string artists. Delicacy of construction and the very cleanest of execution combined to make of the last two numbers musical treats which will linger long in the memory of the music lovers who heard them."—The Illinois State Journal.

"Few artists have been so cordially received here as the Zoellners. In tone quality and in rhythmic charm, as well as in ensemble finish, they rose to a very high artistic level."—The Age-Herald.

"The city of Wheeling was well represented by lovers of the best in music and their esthetic taste was thoroughly satisfied by the splendid execution and intelligent interpretation of these genuine musicians. Their mutual under-



ZOELLNER QUARTET.

standing, united concentration of effort and purpose are conducive to the spontaneous uniformity of expression which constant family intercourse and advice can only create."—The Wheeling Intelligencer.

"Like a truly modern Eve, the woman of the quartet dominated the group. Unobtrusive dominance it was, however; for though the scores she played demanded a virtuoso's dexterity (which she possesses) it was hardly possible to think of any one performer in that light or even to follow any one instrument singly, so completely did the four merge themselves into a general voice and a single utterance. The nuances in *Genius Loci* by Thern were so beautifully made as to almost defy description."—Daily Oklahoman.

"The cardinal virtue of quartet playing lies in the ensemble, and this the Zoellners have to perfection. There is never any effort by any one of the players to show off or to play to the gallery. Their work is absolutely earnest and centered in their ensemble."—Fort Worth Record.

"There is no doubt in the minds of any who heard Sunday's concert of the justice of classing the Zoellners among the great string performers. They are artists, every one, and their work, singly and collectively, showed rare understanding and technique."—Houston Daily Post.

"The exquisitely finished work of each player, a result of faultless technique and great interpretative power, the beauty of tone coloring, the oneness of the ensemble, were characteristics of each number of the program."—The San Antonio Express.

"The work of the Zoellners yesterday was a convincing demonstration of their right to be classed among the leading string quartets of the world. The four play as one at all times, nor is there any lack of temperament and musicianly interpretation."—The San Diego (Cal.) Union.

"This quartet had no difficulty in convincing a tremendous audience throughout a long program at the Spreckels Theatre that the Zoellner Quartet has made a place all its own on the musical map of this country. Their performance was both artistic and deeply intellectual."—San Diego (Cal.) Sun.

"The Zoellner Quartet is composed of father, daughter and two sons, hence the close and intimate relationship which brings soul and mind into one accord, that most necessary part of the playing of chamber music. The work of the Zoellner ensemble appeals to the emotional side of one's nature. To be sure, the technique was there also and it was given with that ease and lack of effort which characterizes true artists."—Sacramento (Cal.) Bee.

"Each member of the Zoellner Quartet is a technician of the most finished type and possessed of the interpretative insight of the genuine artists."—Ogden (Utah) Standard.

"The result of last night's concert places the Zoellners among the first of the string quartets. Only the great quartets give us so rare an ensemble mixed with so striking independence in each part."—Colorado Springs (Colo.) Gazette.

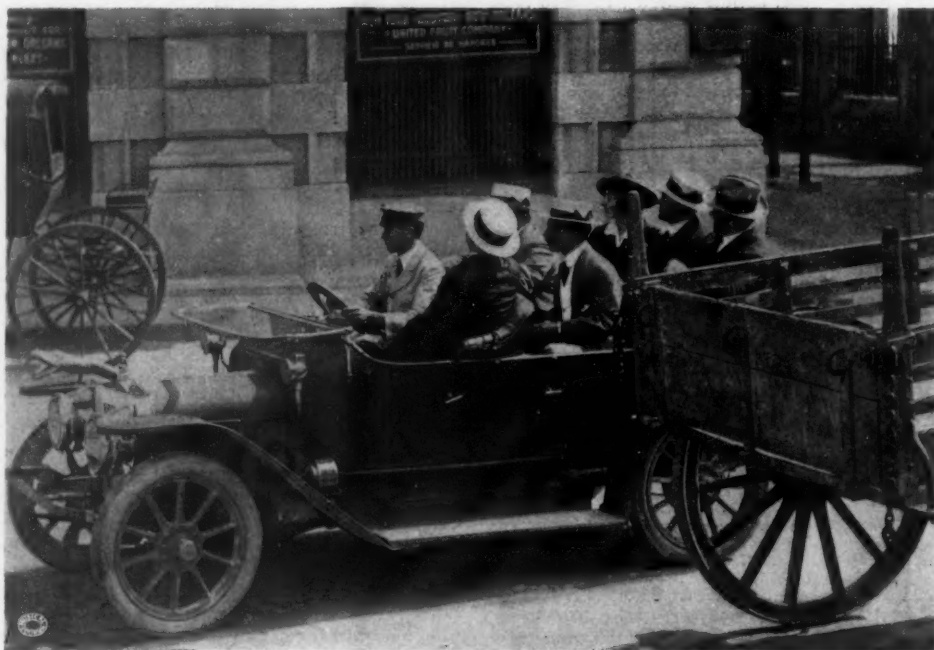
Van Yox Studio Notes.

Blanche Heyward, soprano, sang the role of Leonora in "Trovatore," which was given in concert form at Warren, Ohio, on May 12. She also was a soloist at the May festival at Ashtabula, Ohio, on May 13, while on May 14 her work in Rossini's "Stabat Mater," under J. Powell Jones in Cleveland, Ohio, was worthy of note.

Dicie Howell, soprano, gave a matinee song recital at Wanamaker's auditorium, New York, on Wednesday, May 12. Assisted by Genevieve Moroney at the piano, she sang works by Pergolesi, Reichardt, Dr. Arne, Haydn, Ruckauf, Hahn, Delbruck, Sinding, Puccini, Chadwick, Bischoff, Cadman, Coombs and Spross. Miss Howell, who is soprano soloist in the Central Presbyterian Church of Brooklyn, is one of Mr. van Yox's most promising pupils, having advanced rapidly since the beginning of her vocal studies with this New York pedagogue.

During the summer the Van Yox studios at 21 West Thirty-eighth street will remain open. Voice trials may be made by appointment.

A VIEW FROM HAVANA.



TITTA RUFFO (WEARING STRAW HAT), WITH HIS WIFE IN REAR SEAT OF AUTO. ONE OF THE IMPRESARIOS, MR. MISA, DIRECTLY IN FRONT OF HIM.
This picture was taken when leaving the pier on their arrival in Havana.

Adelaide Fischer's Many Engagements.

In the New York World of Sunday, May 2, Pierre V. R. Key, in his résumé of the musical season of 1914-15 says: "Mrs. Frank King-Clark, an American mezzo-soprano, just returned from abroad, Adelaide Fischer, a young and unknown soprano, whose finished singing surprised her hearers and Alice Verlet, lyric soprano of the Paris Opera Comique, were the most welcome of the newcomers."

Although one of this season's debutantes, Miss Fischer has followed her successful recital of January 11 with many successful appearances in New York and neighboring States.

Her joint recital with Ossip Grabrilowitsch at Norfolk, Conn., was a splendid success, Miss Fischer sharing the honors with the well known pianist.

She appeared as soloist in March with the Schola Cantorum and the Rubinstein Club, where she was greeted with great enthusiasm. Her last appearance in March was at a large benefit concert in Brooklyn.

On April 11 the young singer was the only soloist at the annual spring concert of the Arion Singing Society of Brooklyn, where her splendid rendition of two groups of German songs aroused great applause. Her German diction was especially appreciated.

On May 5 Miss Fischer sang at a concert in White Plains, N. Y., with Carl Schlegel, baritone of the Metropolitan Opera Company. She was warmly received by her audience, which was not unfamiliar with her work, as Miss Fischer has sung at several special musical services of the White Plains Presbyterian Church.

A concert in Jersey City on May 27 in conjunction with Pearl Benedict-Jones, Daniel Beddoe and Royal Dadmum will end the season's activities of this delightful singer.

Miss Fischer is again under the management of the Wolfsohn Musical Bureau, and will continue so during the season 1915-16.

Berkeley Musical Association

Closes Its Fifth Season.

After having enjoyed such artists as Arrigo Serato, Alma Gluck, Efreim Zimbalist, Julia Culp, and the Barrere Ensemble, the Berkeley (Cal.) Musical Association closed its fifth season recently. The object of this association, as set forth in its circular, is as follows: "The Berkeley Musical Association is an organization to promote the cause of good music in Berkeley by making it possible, at a minimum cost, to hear the best concerts by artists of international reputation, both vocalists and instrumentalists, who may visit California from year to year. There are two

classes of membership, associate and student. . . . The age limit of the student member is twenty-five years. The association so far has given five concerts a year and pledges itself to give not less than four."

A number of eminent artists already are assured for the course next season, and the prospects for 1915-1916 are very bright for this organization.

Hubbard Opera Talks.

Havrah Hubbard has just completed what is truly a remarkable series of presentations of grand opera. The season of the Hubbard Opera Talks began at the Century Opera House, New York, on October 4 and ended in Boston on Saturday, May 15. During this time no less than 281 talks have been given, fifteen different operas having been presented either in their entirety or in part. This means that on every one of the 192 available days Mr. Hubbard has given more than one opera. Frequently he has presented two and three, and on certain occasions as many as four operas in a single day.

When it is realized that he recites virtually the entire text from memory and enacts the important scenes, the record is a truly remarkable one.

The fifteen works consisted of "Tannhäuser," which has had forty presentations; "Lohengrin," twenty-eight; "Siegfried," twenty-four; "Parsifal," sixteen; "Meistersinger," fifteen; "Secret of Suzanne," forty-four; "Bohème," thirty-five; "Madame Butterfly," nineteen; "Jewels of the Madonna," twenty-three; "Love of Three Kings," twenty; "Hänsel and Gretel," eighteen; "Monna Vanna," seventeen; "Otello," sixteen; "Tales of Hoffmann," eight; "Louise," two.

Mr. Hubbard has just gone to his summer home at Grossmont, Cal., where he is a close neighbor of Mme. Schumann-Heink, and will remain there until October, when he begins a tour which will extend from the Pacific Coast to New England. He will be in the West and Middle West until the holidays, coming to New York, however, the second week in November, at which time he gives the first talk in the course before the National Opera Club of America, of which he has been elected official lecturer. This course will consist of six talks, one each month from November to April, the meetings being held in the Waldorf-Astoria Hotel. The New England season begins January 1 and lasts until the middle of March, over eighty-five talks being already booked for the New England period.

He will have as his associate Wells Weston, a pianist of exceptional ability, who has been prominent for the last few years in Boston's musical circles, and who will join Mr. Hubbard at his California home in September.

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WORCESTER SYMPHONY ORCHESTRA.

Worcester Symphony Orchestra Completes First Year of Happily Begun Career.

With the concert on Thursday, May 6, the Worcester (Mass.) Symphony Orchestra completed the first year of its existence as a distinct factor in the musical life of the Massachusetts city. The orchestra, which is composed of sixty players under the excellent guidance of Daniel Silvester, opened with a stirring performance of Elgar's "Pomp and Circumstance" march, which was followed by Beethoven's fifth symphony. Guigini's suite, "Ballet Egyptien," intermezzo from Leoncavallo's "Pagliacci," "Cradle Song" for strings by Bach, closing with the overture to "Phedre" (Massenet) were the other orchestral numbers, in all of which that body of players demonstrated the strides they have made during the first year, and attaining an excellent ensemble.

Marie Kaiser, soprano, was the soloist at this concert. She was heard in the aria "Ritorna Vincitor" from "Aida" and a group of songs in English, in which she delighted her audience with the beauty of her voice, the purity of her diction and the charm of her personality.

The officers of the Worcester Symphony Orchestra are as follows: W. A. Prouty, president; A. B. Chase, vice-president; H. G. Taylor, secretary; C. H. Thompson, treasurer; Daniel Silvester, conductor; Thomas Brown, librarian. In addition to these officers, William Mullen, Frank J. Chaffin, Charles A. May and Charles Wacker are directors.

During the year which has followed the organization of the Worcester Symphony Orchestra, that body of players has been earnestly working and practising so that this, its premiere public concert, revealed the fact that it has become master of the technical difficulties in sym-

phonic work and only requires time and patient drilling necessary to make it an orchestra to be reckoned among the first ranks of similar organizations in this country. The progress of the orchestra will be watched with especial interest.

Conductor Silvester has done much toward making the orchestra what it is today, for he has been the prime factor in getting together the material, training it to the efficiency necessary for creditable work, and filling it with that enthusiasm, which is essential. His interpretations at the first concert were marked with energy and much thought.

From every indication the large audience was most favorable in its criticism of the work done upon this occasion. Many expressed their delight at the career thus auspiciously begun and the hope that it may continue for many years.

1915-16 — SEASON — 1915-16

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NASHUA SPRING MUSIC FESTIVAL

Eusebius G. Hood Conducts Annual Tonal Event in Picturesque New Hampshire Town—High School Chorus and MacDowell Choir Unite In Splendid Performances of Choral Works—Excellent Ensemble—Soloists Win Unusual Favor.

In New England there is no more serious, hard working and energetic musician than Eusebius Godfrey Hood, and nowhere is the result of his beneficent tonal activities more apparent than in his home town, Nashua, N. H., where he conducted on May 13 and 14 the fourteenth annual music festival held in that place. The choral singing was done by the MacDowell Choir of 100 voices, and the High School chorus of 200 voices. The former organization did Saint-Saëns' "Samson and Delilah," and the latter performed Coleridge-Taylor's "Hiawatha's Wedding Feast" and "The Death of Minnehaha."

The soloists in the Taylor work were Dorothy Maynard, soprano, and Reinald Werrenrath, baritone; the soloists in Saint-Saëns' oratorio were Mildred Potter, contralto; William Wheeler, tenor; Reinald Werrenrath, baritone, and Oscar Hunting, basso. In addition to the choral performances, there were solo numbers by the aforementioned singers, cello selections by Carl Webster, and two movements from Saint-Saëns' G minor piano concerto, played by Anna Melendy Sanderson, who assisted also, together with Misses Miriam G. Dowd and Ruth E. Ashley in accompanying the soloists and giving "leads" to the chorus—a practise which, by the way, is superfluous in view of the certainty and ease displayed by Mr. Hood's splendidly trained singers. All the concerts took place at the Nashua City Hall, and were smoothly managed and well attended. The orchestra was the Boston Festival organization, which has no permanent conductor, but enjoys the advantage of possessing John W. Crowley as its principal.

Mr. Hood's work with the High School chorus is a labor of love, even though he is officially the superintendent of music at the Nashua schools. There was no mistaking the enthusiasm of the conductor for his singers, of the singers for their conductor, and of the singers and the conductor for the works they performed. The distinguishing characteristics of the delivery were temperamental impetus and volume of tonal output, qualities that fitted admirably the nature of the Indian subject and the music to which it is wedded. In spite, however, of the powerful fortes of the massed singers and their thrilling attack at times, they showed that they had been taught also the virtues of a restrained pianissimo and they used it effectively and even touchingly during some of the lyrical and mournful episodes of the musical legend. In correctness of intonation, richness of timbre, surety of time and rhythm, and technical accuracy, the High School young-

sters were nothing less than remarkable, a point on which many of the listening festival veterans agreed unanimously. One of them said, and he had the support of his hearers: "It is a clear case of transfusion. Hood has red blood in his veins as well as imagination, knowledge, and feeling, and he transfuses this red blood, imagination, knowledge and feeling into his singers. He is one with them and they with him."

A proof of the harmony and good feeling prevailing between the conductor and his singers was afforded in the artist room after the "Death of Minnehaha" performance, when one of Mr. Hood's friends, a festival official, addressed him as "Zeb," an abbreviation of the name Eusebius. Mr. Hood protested in mock anger. "How dare you call me 'Zeb' before these dignified High School students?" Then, as the singers burst out laughing, the conductor's eyes twinkled mischievously and he whispered to the MUSICAL COURIER representative: "That's what the students call me, too." Such fraternalism no doubt is largely re-



WILLIAM WHEELER.



E. G. HOOD.

sponsible for the eagerness with which the choristers follow the Hood beat and for the warmth and vitality with which their singing is informed.

The MacDowell Choir compares favorably with the best 100 voiced mixed organizations in this country. Tonally it is of smooth, finely adjusted quality, well balanced in all the registers, and lends itself easily to all the contrasts of color and dynamics with which the Hood interpretation of the Saint-Saëns composition abounded. In the lamentations, the Delilah scenes, the reproaches to Samson and the final bacchanalian revel before the destruction, the choral contributions were above criticism so far as execution and interpretation were concerned.

As in the Coleridge-Taylor music, the Saint-Saëns score found Conductor Hood in thoroughly sympathetic and understanding mood. He studies his subjects from the literary as well as the tonal side, and therefore has a full picture in his mind of what the text writer and composer offer and of what the Hood singers must do in order to reproduce the art work completely and effectively. He is not concerned alone with the nature of the sound he draws from his forces, but he endeavors also to make them apply it intelligently and so thorough are his instructions in the training process that when the public performance arrives he accomplishes a maximum of effect with a minimum of physical effort. Although it is clear to the audience that Mr. Hood participates intensely in every measure and every note of the work he directs, he wastes no energy in semaphoric gestures, but gives his indications with quick, direct baton proclamations that draw immediate and unswerving response. As the chorus does not recite the text mechanically but declaims it with evident appreciation of the meaning of the passages and scenes

from the dramatic standpoint, the leader and his vocal forces put forth a reading eloquent in the extreme and abounding in climaxes some of which almost brought the audience to its feet. The present writer has attended many oratorio concerts, but seldom has witnessed such strained attention and such spontaneous enthusiasm as that exhibited by the audience at the Nashua performance of "Samson and Delilah" last week. The event was an unequivocal, overwhelming success for the chorus and for its genial, conscientious and magnetic baton wielder. It is no wonder that other New England communities are negotiating for his services, especially as his triumph in Lowell, Mass., very recently (with the local chorus there) proved that his achievements are not dependent only on home influence and authority as might have been supposed from his decisive success in his resident city of Nashua.

Mr. Hood's selection of soloists was a judicious one. In some respects the most interesting of the individual performances was that of Dorothy Maynard, a young soprano, who has won renown in leading roles on the comic opera stage, but on this occasion was making her debut in oratorio and concert work. Miss Maynard's voice is of the warm, exceptionally sympathetic order, perfectly placed and trained, and capable of brilliant vocalization as well as of deep emotional expression. She sensed artistically the lyrical and dramatic elements of the Minnehaha role and presented it in convincing and affecting manner, rising to the big moments with force and fervor. She registered an emphatic personal success with the hearers, who were charmed as much with the singer's winsome personality as with her art of voice and delivery. She is a pupil of Helene Maigille, of New York, and does all credit to that excellent pedagogue's guidance.

For her solo numbers at two of the three concerts, Miss Maynard chose Bachelet's "Chère Nuit," Massenet's "Oh! si fleurs avaient des yeux," Puccini's "Un bel di," aria from "Madame Butterfly," Kramer's "Allah," Chadwick's "The Danza," and Mrs. Beach's "June." In her songs the young artist revealed her versatility as an interpreter. The French songs, done with exquisite diction, had true Gallic fluency and style, the Bachelet number especially representing a truly lyrical vocal flight delivered with uncommon ardor. The "Butterfly" aria, in Italian, showed how closely the singer had studied the best known exponent of that role, for many of Miss Maynard's inflections and modulations, and most of her phrasing were identical with those of the Metropolitan Opera favorite, pathos and the appeal of sincerity being in every note of the production. Of the English songs, Chadwick's was liked because of the grace and delicious rhythm which marked the delivery, and Mrs. Beach's made a hit on account of the temperamental swing and uplift of Miss Maynard's rendering. She was so well received by the audience that Nashua probably will hear her again at its future festivals.

Mildred Potter did a Delilah of rare dramatic power and unusual vocal attractiveness. She knows how to keep her authoritativeness from interfering with the spontaneity of her performance, and yet the whole is admirably tempered with artistic moderation even while there seems to be no limit to her tonal projection and her emotional intensity. She conjures up for the listener all the pictorial possibilities of Delilah and her surroundings and exposes even some of the psychology in the character through her



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MILDRED POTTER.

impressively clear and intelligent exposition of the text. Not the least joy of the auditor is experienced in listening to Miss Potter's organ itself, an opulently tinted, true contralto of wide range and astonishing flexibility. She was applauded to the echo by a house that literally rose at the popular artist.

As a song interpreter, Miss Potter appeared to advantage in "Dawn on the Desert" by Gertrude Ross, "Song for June" by Johnson, "A Bed-time Song" by Bergh, "Next Market Day" (Old Irish), "The Unremembered," by F. Morris Class, "Star Trystes" by Marion Bauer, "When I Bring to You Colour'd Toys" by Carpenter, and "Life and Death" by Coleridge-Taylor. Miss Potter found all the moods of the foregoing pieces and gave them refined and compelling expression. The soulfulness of the "Desert" song, the archness of Bergh's bit of playfulness and the cheerful whimsicality of the Irish ditty were as skillfully drawn as the deep tragedy of the well made Class work and the poetry of the atmospheric Carpenter tone lyric. Miss Potter is an artist of the first order and ranks easily with the best contraltos this country has brought forth.

Reinold Werrenrath's popularity in Nashua, where he has sung on numerous occasions, is of the sensational sort, and he was accorded what can be reported truthfully as an ovation. His Hiawatha is one of his notable oratorio roles and repeated the deep impression it made on this chronicler when he heard it for the first time at the MacDowell Festival in Peterboro, N. H., last summer, on which occasion, too, E. G. Hood was the conductor. Mr. Werrenrath is one of those singers who never disappoints ex-

established his fame beyond question, his clarity of diction and enunciation, his beautifully regulated tone, polished phrasing, and picturesque emphasis of text making him one of the best liked figures on the contemporary concert platform. He pleased his hearers mightily, as usual, and was cheered and clapped without stint. His High Priest in "Samson and Delilah" reflected the spirit and decisiveness of the trained oratorio artist and added appreciably to the swing with which the work was carried out.

William Wheeler is a tenor of impressive attainments. His voice is of lovely quality, evenly developed throughout its range, and capable of tender expressiveness as well as of heroic utterance. His Samson was a tour de force, inasmuch as he did not spare himself or his resources in the slightest degree, and ended the long and trying ordeal with the same freshness and charm of voice as marked its beginning. His love duet with Delilah brought him a hurricane of applause.

In the "Celeste Aida" the Wheeler voice and style had



SOLOISTS AT 1915 SPRING FESTIVAL, NASHUA, N. H.
Left to right: William Wheeler, Mildred Potter, Reinold Werrenrath.
Photo by made by a Musical Courier representative; camera by R. Werrenrath; developing and printing by Deems Taylor; wind, south by east.

an ideal vehicle. The big aria seemed without any difficulties for this well equipped tenor, and he gave it the true operatic color and ring. He gave pleasure to Nashua's music lovers also with finished and vocally delightful renditions of "Life and Death," by Neidlinger; "Irish Love Song," by Liza Lehmann; "Wind and Lyre," by Harriet Ware; "Morning Hymn," by Henschel; "Marguerita," by Reidel, and "Among the Sand Hills," by Ward Stephens.

Oscar Hunting sang the basso portions of "Samson and Delilah" and showed intimate knowledge of oratorio requirements, his voice being ample in tonal weight and his text enjoying clear and dramatic enunciation.

Anna Melendy Sanderson played the first and second movements of the Saint-Saëns piano concerto in G minor, and exhibited musical taste, facile technic and good tone.

The piano accompaniments of Miss Dowd and Miss Ashley were so far above the average that they merit a special word of praise.

The orchestra was of rather limited size, but gave a satisfactory account of itself, notably in the oratorios, with which it seemed to be very familiar.

Following the final concert, a supper was given by Mayor James B. Crowley, chairman of the executive committee of the MacDowell Choir, and about thirty persons gathered to celebrate the successful termination of the city's fourteenth festival under the leadership of its foremost musical citizen, Eusebius Godfroy Hood. Men like him are needed in every community of this country.

LEONARD LIEBLING.

A Stojowski Pupil Plays.

Frances W. Cism, a talented pupil of Sigismund Stojowski, gave a recital on Saturday afternoon, May 15, at the Country Life Exposition, New York City, before a fair-sized audience. Miss Cism played prelude in E minor, Mendelssohn; etudes, op. 10, Nos. 3 and 4; impromptu, op. 36, No. 2, scherzo in B minor, by Chopin; "Fleurettes" and "Brinssements," Stojowski; staccato-caprice, Vogrich, and she closed the program with a brilliant performance of Liszt's eleventh rhapsody.

Eleanor Poehler, soprano, charmed those present with her beautiful voice. She sang two groups and received much well deserved applause.



REINOLD WERRENRATH.

Grainger's Works Performed at British Festival.

On May 11, Percy Grainger's choral works "Old London-derry Air" and "Father and Daughter," were performed at the British Festival under conductor Emil Mlynarski. At this festival, only works by composers who have already won distinction were produced.

John C. Runciman writes as follows in the Saturday Review of April 10, 1915, under the caption "Theory and Practice of Music":

"A thoroughly independent young man is Percy Grainger, and it is a proof that in the long run the public judges right that it has taken kindly to his cheerful dances and variations while remaining cold when some composers are writing in 'correct form' and avoiding consecutive fifths, and others are writing them merely to show their great daring."

Frances Nash's Recital Engagement.

Frances Nash, the young American pianist, whose enforced return from Europe has been the cause of many successful concerts during the past season, added fresh laurels to her crown at her recent appearance with Franz Wilszek, violinist, at Dubuque, Iowa, where the local press said, "equipped as she is, she is destined to fill a prominent place in the musical firmament."

After Miss Nash's triumph with the Minneapolis Symphony Orchestra, in February, a joint recital was arranged with George Hamlin and the unqualified success of this concert was the inspiration for an extensive tour of the mid-Western States which is now being booked for this combination by Evelyn Hopper, of Omaha, who is also representing the interests of Mrs. Herman Lewis throughout this territory.

Tallarico to Play in Los Angeles.

Pasquale Tallarico, the pianist, will be heard at Los Angeles at the biennial convention of the National Federation of Music Clubs in June. He has been engaged as soloist for June 29, and will spend some time on the Pacific Coast.



DOROTHY MAYNARD.

pectations, because he always is well prepared and does whatever he attempts with heart and soul and understanding. His natural vocal endowments and his fine appearance and bearing constitute additional assets which intrench him even more strongly in the affections of his audiences.

The Werrenrath solo repertoire consisted of "Dedication," by Landon Ronald; "The House of Memories," by Florence Alward; "The Ringers," by Hermann Lohr; "Woo Thou Thy Snowflake," from Sullivan's "Ivanhoe"; "Night and the Curtains Drawn," by Ferrata; "To a Messenger," by Frank La Forge, and "King Charles," by Maude V. White. As a singer of songs Werrenrath has

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Famous Organization to Play During Entire Season of Ten Weeks—Will Also Assist in Grand Opera Performances—General News and Notes of the Week.

Chicago, Ill., May 15, 1915.

The Ravinia Park musical season will open on June 26. The Chicago Symphony Orchestra has been engaged for the full period of ten weeks. Frederick Stock will conduct the two first weeks and after his departure the orchestra will assist during the grand opera season to be given at the park. An open air pavilion will be erected and will be used for dancing. Professional dancers will be engaged to demonstrate and instruct. The repertoire of operas, parts of which will be given Tuesday, Wednesday, Thursday, Saturday and Sunday evenings (Monday and Friday evenings to be devoted to orchestral programs) follows: "Martha," "Traviata," "Cavalleria Rusticana," "Rigoletto," "Aida," "Mignon," "Lucia," "Tales of Hoffmann," "Carmen," "Pagliacci," "Madame Butterfly," "Thais," "Faust," "Lohengrin," "Tosca," "Jewels of the Madonna," "La Boheme," "The Secret of Suzanne," "Manon" and "Romeo and Juliet."

ETHEL GEISWEIT BENEDICT IN RECITAL.

Ethel Geisweit Benedict, soprano and professional pupil from the class of Thomas N. MacBurney, gave a recital in a new hall in the Fine Arts Building last Monday evening, May 10. The hall, which compares favorably with any other of the same dimensions in the Fine Arts Building, is far better as regards acoustics, ventilation and comfort than either the Little Theatre or Thurber Hall, and it was practically packed with friends of the recitalist and the MacBurney studios. The program opened with Handel's "Lascio ch'io piango," which was followed by Faccio's

"Dubitia pur che brillino." Both numbers were given in Italian. The writer made his appearance, however, at the beginning of the second group, which was given up entirely to Brahms and consisted of "Im Waldeinsamkeit," "Verrath," "Nachtigal," "Aeolsharfe" and "Auf dem Schiffe." In this Miss Benedict proved to be a recitalist of uncommon interest, and she is strongly advised to appear next year in a larger hall on a Sunday afternoon during the musical season. She sang with great taste and revealed a voice of large dimension, dark in texture, of wide compass and used especially well.

Miss Benedict's German diction as well as her Italian enunciation were excellent, judgment on her Italian being based on her second group in that language, which consisted of the Verdi aria from "Aida," "Ritorna vincitor." In this aria the soprano again gave ample proof of diligent training, and associated in her success can be mentioned the name of her able mentor, Thomas N. MacBurney, with whom she has learned most successfully the difficult art of singing.

Two songs by MacDowell, "Gloaming Shadows" and "The Swan Bent Low," were both well received, likewise "Thistle Down," by Cadman, and "Israel," by Kelly, but two songs by Lehman, "Snake Charmer" and "Cradle Song," did not quite come up to the high mark reached in other compositions. This was probably due to the fact that the young singer is not a coloratura soprano and those two numbers call for a more flexible voice than Miss Benedict's. The recitalist was well accompanied by John Doane, the regular accompanist of the MacBurney studios.

HANNA BUTLER AT THE MAJESTIC.

Sunday morning, May 16, Hanna Butler will sing for the Independent Religious Society at the Majestic Theatre. It will be Mr. Mangasarian's last lecture this season. Mrs. Butler has been requested to sing the aria from "Louise" and "Lo, Hear the Gentle Lark."

SOPHIE BRASLAU FOR CHILDREN'S CONCERT.

Sophie Braslau, contralto of the Metropolitan Opera Company, of New York, will be the soloist at the children's concert, Saturday afternoon, May 29, at the Evanston Festival. This will be Miss Braslau's first appearance in Chicago and the West. The children's chorus will comprise 1,500 voices and the cantata, "The Walrus and the Carpenter," by Percy E. Fletcher, will be the principal children's number of the afternoon, although several parts

of Mendelssohn's "Midsummer Night's Dream" will be sung.

JENNETTE LOUDON TO PRESENT PUPIL.

Jennette Loudon will present her talented pupil, Margaret Weiland, in a piano recital at the Fine Arts Assembly Room, Sunday afternoon, May 23.

MME. JOMELLI AT THE MAJESTIC.

Tuesday afternoon, May 11, James G. MacDermid, the well known composer, called at the Chicago offices of the MUSICAL COURIER, and invited a representative of this paper to accompany him to the Majestic Theatre, where Jeanne Jomelli was the star attraction. Reaching the theatre in seasonable time the writer was able to hear Mme. Jomelli's entire group, which consisted of the "Jewel Song" from Gounod's "Faust"; "If You Would Love Me," by James G. MacDermid; Chaminade's "Summer," and the printed program concluded with "Home, Sweet Home," after which, however, an added number was presented in a new song by Mr. MacDermid, which has been dedicated to Mme. Jomelli. It bears a catchy title "Oh, Won't You Dance With Me," and should be as popular as the "Merry Widow" waltz, on which pattern the selection has been built.

Mme. Jomelli was in glorious voice and she won an overwhelming success, which shows that good music is well appreciated nowadays wherever presented and it might be added that Mme. Jomelli's personality and magnetism were in no small measure responsible for the rousing reception tendered her by the audience. The two songs by MacDermid were more popular with the audience than Mme. Jomelli's other selections. This probably was due to their rendition in English. Mr. MacDermid's companion urged him to stand up and acknowledge the applause, but the modest composer declined, thus no one in the house, with but one exception, knew that the composer was present.

LAKEVIEW MUSICAL CLUB PROGRAM.

The Lakeview Musical Society presented George Simons, who was among the honor students of the Scholarship Contest, in a recital at the Lincoln Park Refectory, Thursday morning, May 13. Mr. Simons, who is an advanced pupil from the class of Theodore S. Bergey, was heard in the Brahms "Minnelied"; two songs by Franz, "Wie des Mondes Abbild" and "Widmung." Mr. Simons revealed in these numbers the careful training he has received under the able guidance of Mr. Bergey, and he also impressed by the pure quality of his tenor voice. He was received with much well deserved applause.

CARLO FISCHER IN TOWN.

Carlo Fischer, the popular and astute assistant manager of the Minneapolis Symphony Orchestra, called twice in the same day at this office and was received by the assistant representative of the MUSICAL COURIER, Mr. Fischer well deserves a vacation after a season of great activity.

PERMELIA GALE PLEASES FRESNO AUDIENCE.

Alma Voedisch is in receipt of the following letter from the Fresno Male Chorus, with which Permelia Newby Gale appeared recently. Mrs. Gale's bookings are all done through Miss Voedisch:

THE FRESNO CHORUS.

Fresno, Cal., May 7, 1915.

Alma Voedisch:

DEAR MADAME: I enclose concert program of last evening, with newspaper notice, etc.

Mrs. Gale met with a most pronounced success, being the subject of many compliments, but high praise from our intelligent critics and music lovers.

I beg to express the satisfaction of our chorus, and myself, at the high quality of the two artists we have had from you. I hope they have not set us too high a standard for the future.

Let us know when you will be here. Very respectfully,
(Signed) EVA BARCOCK.

NOTES.

Clayton W. Lunham, tenor, and Robert Louis Barron, violinist, will give a joint recital next Wednesday evening, May 19, at the Auditorium Recital Hall.

A recital will be given at Thurber Hall, Sunday afternoon, May 16, by Mrs. John D. Trelease, contralto, and Josephine Rogers, pianist, with Mrs. Frederick C. Lewis as accompanist. Miss Rogers is the winner of the Lakeview Musical Club \$100 scholarship prize contest.

The third of the series of chamber music programs given by the Society of American Musicians will take place at Fullerton Hall, Sunday afternoon, May 16.

An international song cycle, arranged by Margaret Lemare Middleton, and given by pupils of Lucille Stevenson is announced for Monday evening, May 24, at Auditorium Recital Hall.

Russell on the Coast.

Henry Russell, former impresario of the Boston opera, is visiting the Pacific coast.

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Von Stein Pupils Heard.

The programs of the 385th, 386th and 387th recitals, held in the auditorium of the Von Stein Academy, Los Angeles, Cal., April 21, 29 and May 12, were as follows:

385TH CONCERT.	
Symphony Pathétique	Tschaikowsky
Loretta Payson, Reta Mitchell, Hazel Hammerton and Louise Carroll.	
(Class of Heinrich von Stein.)	
Cavatina	Carl Bohm
Kathryn Steiger.	
(Class of Harold Webster.)	
La Fileuse	Joachim Raff
Laura Tallman.	
(Class of Mr. von Stein.)	
Serenade	Pierré
Frances Sprague.	
(Class of Mr. Webster.)	
Scherzo, B flat minor	Chopin
Soirée de Vienne	Schubert-Liszt
Dorsey Whittington.	
(Class of Mr. von Stein.)	
Adagio, from suite	Ries
Helen Swain.	
(Class of Mr. Webster.)	
Etincelles	Moszkowsky
Scherzo, B minor	Chopin
Reta Mitchell.	
(Class of Mr. von Stein.)	
Etude, F minor	Chopin
Etude, D flat	Liszt
Loretta Payson.	
(Class of Mr. von Stein.)	
386TH CONCERT.	
Valsette in G	Rogers
Hazel von Stein.	
(Class of Mr. Hilburg.)	
Rowing Song	Dutton
Myrtle von Stein.	
(Class of Miss Mitchell.)	
March	Dutton
Beatrice Harty.	
(Class of Miss Hammerton.)	
Chase of the Butterflies	Dennce
Isabel Hollivet.	
(Class of Miss Mitchell.)	
Idilio	Lack
Fay Savage.	
(Class of Mr. von Stein.)	
Gavotte "Rococo"	Harche
Rose Rappaport.	
(Class of Mr. Webster.)	
Sonata	Scarlatti
Dorsey Whittington.	
(Class of Mr. von Stein.)	
Spring Dance	Adams
Ruth Whittington.	
(Class of Mr. Hilburg.)	
Largo	Handel
A. B. Hellauer.	
(Class of Mr. Webster.)	
Prelude	Rachmaninoff
Hazel Yoho.	
(Class of Mr. von Stein.)	
Etude Melodique	Rodgers
Ramona Baker.	
(Class of Mr. von Stein.)	
Lullaby	Rubinstein
R. Christiansen.	
(Class of Mr. von Stein.)	
Grillen	Schumann
Laura Tallman.	
(Class of Mr. von Stein.)	
387TH CONCERT.	
Andante Cantabile	Tschaikowsky
Moment Intime	César Cui
Waltz	Harold Webster
Misses Sprague, Swain, Steiger, Yoho, Rappaport, Matsushita, Whiteleather, Messrs. Hellauer, Geissinger, Marker.	
(From class and under direction of Harold Webster.)	
Nocturne, B major	Chopin
Polish Dance	Xaver Scharwenka
Laura Tallman.	
(Class of Mr. von Stein.)	
Symphonic Pathétique	Tschaikowsky
Loretta Payson, Reta Mitchell, Hazel Hammerton and Louise Carroll.	
(Class of Mr. von Stein.)	
Calm as the Night	Carl Bohm
Es blinkt der Thau	Rubinstein
Rebecca Christiansen.	
Traumeswirren	Schumann
Liebestraum	Liszt
Dorsey Whittington.	
(Class of Mr. von Stein.)	
Gnomensreigen	Liszt
Reta Mitchell.	
(Class of Mr. von Stein.)	
Scherzo, B flat minor	Chopin
Invitation to the Dance	Weber-Bülow
Loretta Payson.	
(Class of Mr. von Stein.)	

The Blochs Play for City Club of New York.

At a concert given before the City Club of New York, Alexander Bloch played chaconne (Vitali), romanze (Wagner-Wilhelmj), "Gondoliera" (Sgambati) and the polonaise in D major (Wieniawski), accompanied by Mrs. Bloch. The artist's splendid bowing and facile technic, as well as his interpretations, replete as they were with thoughtful care, made his work most enjoyable.

In addition to her excellent accompaniments, Mrs.

Bloch was heard in piano solos by Ravel and Liszt, showing herself to be an artist endowed with thorough musicianship.

NEWARK FESTIVAL SUBJECT OF MANY FAVORABLE COMMENTS.

**Brilliant Success, Artistically and Financially,
of City's First Series of Festival Concerts
Arouses Great Enthusiasm Over Next
Year's Festival—Board of Directors
to Meet on Thursday—
Later Festival Notes.**

Newark, N. J., May 16, 1915.

Now that the festival is over, Newark musicians and music lovers are awaiting with great interest the announcement of the plans for next year's Tri-City Festival. Preliminary arrangements have already been made and excepting for a few, but very important, details, everything will soon be in readiness to launch the gigantic Tri-City Festival scheme proposed for next year, the time of Newark's 250th anniversary celebration.

The Board of Directors of the Newark Music Festival Association will meet at Lauter's on Thursday afternoon.

1915-16

MISS FARRAR MADAME MELBA MR. KREISLER MR. PADEREWSKI

**DIRECTION:
C. A. ELLIS
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May 20, when a complete statement will be made to them of the receipts and expenses of this initial series of festival concerts.

Because of its being the first year, and an entirely new undertaking here, the expenses crept somewhat higher than it was expected. Treasurer Alfred L. Dennis is now preparing his report which he will make public when the board meets.

PLANS FOR NEXT YEAR.

In brief, the plans for next season so far surpass those of this year that there can be no comparison.

Next season Newark, Jersey City and Paterson will join in a Tri-City Festival which promises to be the largest event of its kind in the world. By combining the choruses of these three cities, it is estimated the joint chorus will total some 3,000 voices. Three concerts will be given in each city, the two out of town choral bodies combining with the third on the final night in each city. It is also proposed to hold two matinee performances, when thousands of the school children, as well as the combined high school orchestras, will be heard. C. Mortimer Wiske will conduct the concerts of all three festivals, with the exception of the matinee performances, which will be directed by a local musician. Louise Westwood will direct the gigantic New-

ark children's chorus, which it is hoped to make five or six thousand strong.

CONCERT REVIEWS.

Because of the vast amount of festival work which has fallen on the shoulders of the writer during the past two weeks, recent concerts will not be reviewed in this issue. Various concert and recital reports will appear in the next issue of the MUSICAL COURIER, May 26.

FESTIVAL NOTES.

The writer neglected to mention in his review of the Newark Festival concerts last week, the names of several prominent personages who were present at that time. Mme. Delia M. Valeri, the teacher of Mme. Matzenauer, spent considerable time behind the stage on Thursday night, May 13. She was accompanied by her husband. Mme. Matzenauer's husband, Ferrari-Fontana, was also in the party.

Signor Campanari was present on the evening that Amato sang, May 11, and accompanied the baritone both from and to New York.

Sidney A. Baldwin, the writer neglected to state last week, also accompanied May Korb, the local soloist, as well as Mme. Matzenauer in their encore numbers. As a reward for his services, Mme. Matzenauer presented Mr. Baldwin with a beautiful autographed photograph of herself as well as an autographed copy of the song she sang.

May Korb is a pupil of George Downing, one of Newark's prominent vocal teachers.

"Lebewohl," the festival prize song, will be sung at a concert in Philadelphia tonight, by Miss Brodbeck. Thaddeus Rich, the well known violinist and concertmaster of the Philadelphia Orchestra, will play the obligato part.

The cup presented Mr. Wiske by the Newark chorus has been on exhibition all this past week in the front window of Quackenbush's department store, Paterson, where it has been admired by the thousands of pedestrians who pass by each day.

T. W. ALLEN.

Salt Lake City Notes.

Salt Lake City, Utah, May 10, 1915.

One of the important musical events of the season, is the appearance of Ada Sassoli, harpist, in concert at the First Congregational Church, Tuesday evening, May 11. Miss Sassoli will be accompanied by Agatha Berkhoele-Siegel, contralto, and Prof. J. J. McClellan at the piano. Miss Sassoli's popularity as a harpist, will attract a large and enthusiastic crowd.

Sousa and his Band will be in Salt Lake, Tuesday and Wednesday, May 18 and 19, at the Tabernacle, in the annual Spring Music Festival. The Tabernacle Choir will appear in connection with the band, and now is rehearsing several popular pieces for the occasion. J. J. McClellan will be the organist and Mr. Stephens will direct the choir. Both Mr. McClellan and Mr. Stephens are enthusiastic over the coming of Sousa and his Band, and are lending every aid to the festival management in making the event an artistic success.

Lillie E. Ship, soprano, will give an interesting concert at the Salt Lake Theatre next Friday night, May 14, assisted by the enlarged Salt Lake theatre orchestra, under the direction of Squire Coop, with Willard Flashman, flutist.

What will be probably the first clarinet recital given in Utah will take place at the Consolidated Music Hall on Wednesday night, by six pupils of Clarence J. Hawkins, with Charles L. Shepherd as piano accompanist. Mrs. Carrie B. Eckles, soprano, will assist at the concert as vocalist.

J. J. McClellan has resumed his work at the American Theatre, following his successful appearance on the Pacific Coast, especially at Festival Hall, Panama-Pacific Exposition.

The Salt Lake Opera Quintet, and Romania Hyde, violinist, will appear in concert at the Logan Tabernacle, May 10, under the management of the Graham Music and Lyceum Bureau.

Lydia White, second harpist with the Boston Symphony Orchestra the past season, returned home Friday for the summer. She appeared in recital at Detroit while en route here.

Emma Lucy Gates is expected home the latter part of this week. A homecoming recital for her is contemplated for the latter part of May.

FRED C. GRAHAM.

Wolfson at Malkin Schools.

Morris Wolfson, pianist, pupil of Manfred Malkin, will give a recital in the assembly room of the school, 26 Mount Morris Park West, New York, Saturday evening, May 22, 8:30 o'clock, playing the program printed below. All interested are invited.

Prelude and fugue in A minor	Bach-Liszt
Etude, C sharp minor	Chopin
Etude, A flat major	Chopin
Ballade, G minor	Chopin
Symphonic Studies, op. 13	Schumann
Hungarian Rhapsody, No. 12	Liszt

LEARNING BACH BACKWARD.

How Dr. Wolle Teaches the Bethlehem Choir—Sunday Rehearsal Described—Festival at Lehigh University, May, 28 and 29.

Lehigh University,
South Bethlehem, Pa., May 16, 1915. }
"Rest Here in Peace." Breathed, rather than sung, the notes of this wonderful closing chorus of the St. John Passion floated out from the great chancel of Packer Memorial Church, Lehigh University, this afternoon. In its softness, its sweetness, its depth, it was music sublime beyond telling.

An instant of silence. Then the eloquent arms and hands of the conductor drew out from the singers the chorale which Bach added as a final meditation—and the two-hour rehearsal was over.

Twelve days hence—on May 28 and 29—these 206 singers of the Bethlehem Bach Choir will render the work they rehearsed today and also the Mass in B minor before audiences that annually make a pilgrimage to Lehigh University from a score of States and sometimes from several foreign countries.

It is no exaggeration to say that the germ of the Bach movement which was to find development in America under this leader first sprang into life that fine spring day in Munich thirty years ago, when Wolle heard Bach sung for the first time on a large scale. Assisted by the soloists of the Royal Opera Company, a Munich chorus rendered the "St. John Passion."

"Rest Here in Peace." Captivated as he had been all through the oratorio, the young American musician felt a final inspiration in the singing of this wonderful closing chorus and the final meditative chorale.

When he returned from Germany to his home town of Bethlehem, Wolle took with him the idea of rendering Bach that materialized when his Bethlehem Choral Union, organized in 1881, sang for the first time in America the work he had heard in Munich, the "St. John Passion."

Then Wolle proposed a gigantic undertaking, the singing of the Mass in B minor. It was too much. The difficulty of the music seemed to the singers to be insuperable. The strain of the Kyrie was too taxing and as for the Credo and Sanctus, they seemed to the singers to be hopelessly beyond them.

And so, as Dr. Wolle refused to go back to Haydn or Handel or any other composer than Bach, the Choral Union was disbanded. From 1893 to 1898 there was no organized chorus in Bethlehem, although Dr. Wolle worked steadily with the choir of the Central Moravian Church along Bach lines and gave in 1894, in the church, Bach's "Christmas Oratorio."

In December, 1898, the spirit had developed to such a point that the present Bach Choir was organized. This choir accomplished the seemingly impossible, and on March 27, 1900, sang the Mass in B minor; and of the chorus work that year and the next, the critics wrote that miracles had been accomplished.

When execution is the order the choir is all attention. They know the music backward as well as forward, so their eyes are centered, not upon their books, but upon the mobile face and the loquacious fingers of a conductor who needs no baton. The attack of the Bach Choir is a wonderful thing. And in the response to his every demand for shading it is as though the singers on the nine step chancel platform were a nine manual human organ, every one of the 206 human keys yielding to the touch of this master organist-conductor. The choir sings Bach surpassingly well because each member is a disciplined portion of a co-ordinated whole.

It has just been said that these singers of the Bethlehem know their music backward. This is literally true. That is the way they learned it—backward. A valuable system, sound in its psychology, has been worked out and applied by Dr. Wolle in teaching Bach. It is based upon this idea, that if you start at the beginning of a chorus you present to the singers so formidable a task that they tend to grow discouraged at the prospect. Moreover, if in proceeding from the opening of a beautiful chorus, you make a mistake in the middle of it, a stop to correct the mistake means destroying the atmosphere, the mood.

Instead of this Dr. Wolle follows a practice of beginning at the end of a piece. "The last line on page 109, the last line on page 109," he will announce, with his in-

variable incisive repetition of the direction. So the choir has its introductory attempt at some massive chorus, teeming with difficulties, in the last three or four measures. "That's fine, very good!" the conductor will beam when these have been mastered. "We shall now start four measures forward, first line, page 109, first line, page 109." And the singers attack the new measures, going on to the close, which now seems to them familiar, an old friend. And thus they learn the entire chorus in a manner that minimizes discouragement and defeat and that preserves the mood, the spirit of the composition. Always they reach the end, the satisfying close, triumphantly.

What is the spirit of the Bach Choir? It is assuredly neither dilettanteism nor self-exploitation. Those who know these singers, who see them making sacrifices year after year to be faithful at rehearsals, appreciate that no newspaper praise is their inciting ambition. They sing Bach, they glory in Bach, because they have the spirit and the devotion of real art, inspired and maintained by a leader whose work is consecrated to "the most profound and original musical thinker the world has ever seen—the master of masters."

RAYMOND WALTERS.

Maigille Pupils in Recital.

On Tuesday afternoon, May 18, Helene Maigille, the New York vocal teacher, whose American School of Bel Canto



Photo by Mishkin Studios, New York.
HELENE MAIGILLE.

is located in West Eighty-second street, presented some of her leading pupils in recital. This was the program:

Honor and Arms	Handel
Widmung	Eugene W. Adams.
Es Hat Die Rose Sich Beklagt	Franz
Beatrice Wanger.	
A Little Lane	Bauer
Youth Comes Dancing	Bauer
Greta Stoeckle.	
Serenade	Tosti
Waltz Song	Schleiffarth
Lavinia Barrett.	
Who Is Sylvia?	Schubert
Hedge Roses	Schubert
Isabelle D. Carter.	

At Dawning	Cadman
Roses Bloom in My Garden	Salter
Corrine Schwartz.	
Aria, Un Bel di Vedremo (Madame Butterfly)	Puccini
Si Mes Fleurs avaient des Yeux	Massenet
Chère Nuit	Bachelet
Dorothy Maynard.	
The Relief	Kramer
A Death Song	Kramer
Invictus	Huhn
Eugene W. Adams.	
Aus Meinen Grossen Schmerzen	Franz
Bitte	Franz
Beatrice Wanger.	
Als die Alte Mutter	Dvorák
From the Land of the Sky Blue Water	Cadman
Greta Stoeckle.	
Across the Dee	Coombs
Isabelle D. Carter.	
My Love Is Like the Red, Red Rose	Hasting
Eugene W. Adams.	
Soupir	Bemberg
Mon desir	Nevin
Corrine Schwartz.	
Evening Song	Gilberte
Thy Beaming Eyes	MacDowell
Lavinia Barrett.	
Allah	Kramer
The Danza	Chadwick
June	Beach
Dorothy Maynard.	
King Charles	White
Eugene W. Adams.	

A detailed account of this interesting affair will appear in next week's issue of the MUSICAL COURIER.

Friedberg to Stay Here.

Among the many visiting pianists of the past season, Carl Friedberg may be pronounced one of the best. His success was assured at his first hearing, and he was at once recognized as a wonderful interpreter and man of strong and winning personality. He is rightfully called "the poet at the piano." His audiences were charmed by his art, and wherever he was heard he was received with enthusiasm.

Friedberg will be in America for another season, as the European conditions have kept him, like so many others, on this side of the water. Through his manager it is learned that he is already engaged with many of the big orchestras and clubs.

His second American tour will take him to the Far West, but New York will hear him early in the season in recital and with orchestra. He will introduce some new compositions and also will be heard in some chamber music recitals. Friedberg is known in Europe as one of the finest ensemble players, and he has been assisting soloist with all the celebrated string quartets there. For some years he had his own chamber music trio and traveled through Germany, Holland and England with the organization.

Answering numerous requests from young pianists and students, Friedberg consented to teach during the summer months, and immediately after that announcement received applications from all parts of the United States. Inquiries from Montana, Texas, Nebraska, Virginia, Iowa and nearby cities have poured in, and many young American pianists already have begun to study with this master of the instrument.

Houston Orchestra Closes Season.

Houston, Texas, May 15, 1915.

The third and last concert of a most successful season was given at the Majestic Theatre, April 28, to a capacity house. Patricio Gutierrez was the solo pianist, and he was received warmly by his audience. Mendelssohn's concerto in G minor, followed by an encore, showed what the boy could do, and he did it very well indeed, his playing at all times revealing a student of exceptional ability.

M. L. Derdeyn directed "Venetian Love Song" and "Gondoliers," by Nevin. J. P. Blitz directed an intermezzo from "The Jewels of the Madonna," by Wolf-Ferrari, and "Serenade," by Drigo.

The finale to this concert was the "Wedding March from Lohengrin." Preceding this number Mayor Campbell made a very forceful speech, complimenting the orchestra for its beautiful music and stating how he appreciated it, "even though he could not turn a tune in a ten acre lot."

The audience was also congratulated for supporting such an institution.

Will Kendall, the business manager informs the writer that the year has been so successful that the subscriber's fee will be \$20, instead of \$25 a year. EMMET LENNON.

MRS. KING-CLARK

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SOPRANO

Second American Tour Whole Season
1915-1916

Is Now Being Booked by M. H. HANSON

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NEW YORK

Vocal Quality vs. Training.

The voice which has "promising quality," but lacks training, how disadvantageous it appears beside the voice under conscious control! There is scarcely a concert but that this truth becomes more evident. And so this criticism, from a recent issue of the Montclair Herald, has more than passing interest to concert goers.

In speaking of one of the singers at the last of the People's Concerts held in the Montclair Hillside Auditorium, the Herald said that he "displayed a voice of most promising quality, but one which he should study to use more effectively." The criticism says: "One fault which is common among untrained singers is the habit of sliding up to a note, instead of attacking it cleanly." By way of contrast the Herald goes on to say: "On the other hand, Caryl Bense, who is a pupil of Franz X. Arens, sang with conviction and dramatic fervor, and her technical vocalization gave great pleasure. Special mention should be made of one of her songs, 'Andenken,' composed and dedicated to her by her brother, Joseph Bense."

In commenting on the same concert the Montclair Times gave this talented Arens pupil further eulogy as follows: "The sensation of the evening was undoubtedly the singing of Caryl Bense, who has sung in many important concerts in New York during the past season. Mme. Bense has a dramatic soprano of power and sweetness, rich in tone and of exquisite smoothness. Of charming personality, Mme. Bense was especially pleasing in 'One Fine Day' from 'Madame Butterfly.'"

Granberry Pupils in Recital.

On Tuesday afternoon, May 11, pupils of the Granberry Piano School, George Folsom Granberry, director, united in a recital at Chickering Hall, New York. The program opened with three compositions by Mrs. Beach, "The Brownies," "Robin Redbreast" and "Twilight," played by eight young ladies. The same composer's "Katydid," "Elfin Tarentelle" and "Good Night" brought the program to a close, the same eight young ladies doing some very good ensemble work. Other composers represented on the program were Bach, Joseffy, Schumann, Beethoven, MacDowell, Chopin, Sgambati, Wagner-Liszt, etc.

Director Granberry has every reason to feel proud of the work he is accomplishing as shown by these young students.

Huber-Barstow Joint Recital.

Mary Huber, contralto, pupil of John Colville Dickson, violinist, appeared in a joint recital with Vera Barstow at Vandergrift, Pa., Wednesday evening, May 5. Miss Huber's voice has developed into a beautiful organ under the guidance of her teacher. She will be ready to accept professional engagements in oratorio and concert the coming autumn, for in addition to a good voice she has musicianship, intelligence and a deep appreciation of poetic values.

Miss Barstow delighted the audience with her skill as a violinist and the charm of her personality. She was enthusiastically received, being given a number of recalls before her hearers were satisfied.

"Morning of Music."

On Saturday, May 8, an interesting "Morning of Music" was presented at the Educational Building, New York, when R. A. Coan gave a demonstration of the material in the new educational music course and of some of the methods which have been useful in teaching school music. About twenty children sang a large number of songs from the books prescribed by the course and from the new Intermediate Song Reader. By way of variety Elna Tofft, the Danish soprano, gave two groups of songs, and Jessamine Harrison-Irvine, pianist, played works by Seeboeck and Liszt.

Maurice Aronson's Summer Classes.

To such of his pupils as were prevented from studying during the season, to piano instructors and students of advanced piano playing, Maurice Aronson, for the past twelve years one of the most successful piano instructors of Berlin and Vienna, announces a special summer course during the months of July and August.

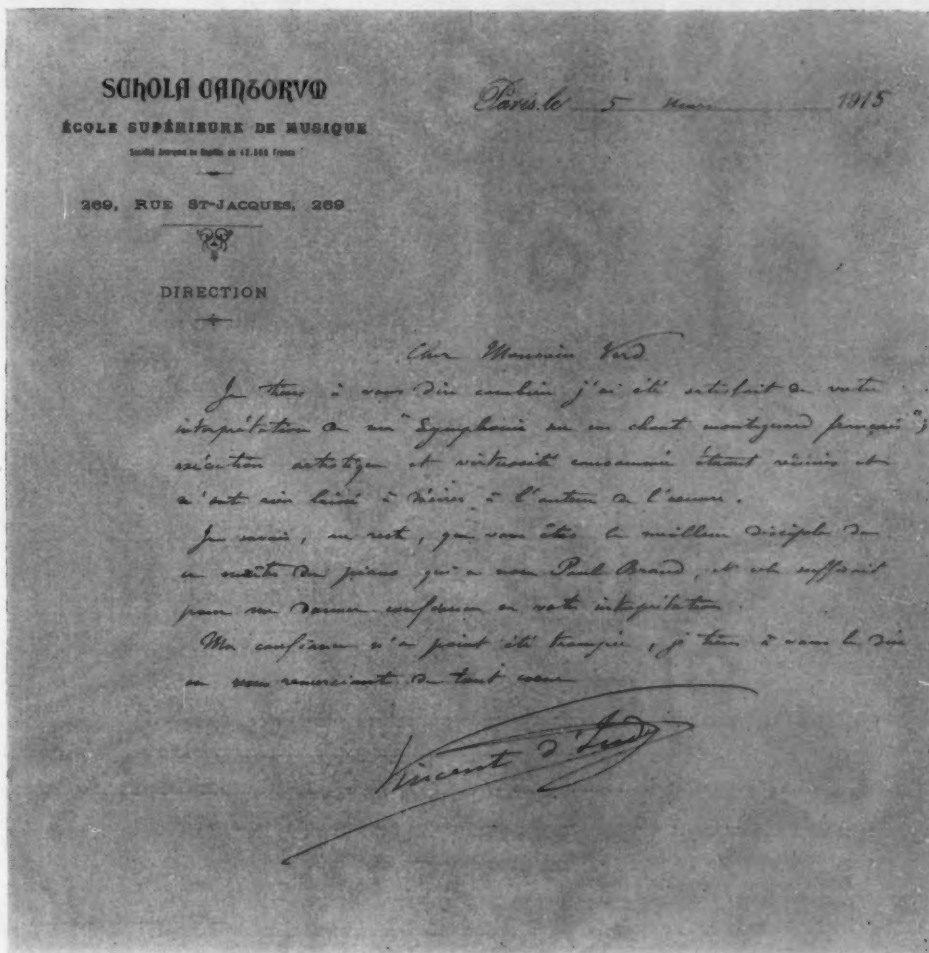
Applications should be sent, if possible, before June 30 to Maurice Aronson, 6222 Rhodes avenue, Chicago, Ill.

Matzenauer's Achievements in Newark.

Margarete Matzenauer was a soloist at the Thursday evening concert of the Newark (N. J.) Music Festival, held May 4, 5 and 6, when she sang Italian soprano arias for the first time on the concert stage. Her ample range makes this easily possible. Frequently she has been heard at the Metropolitan Opera House in Italian opera roles, which she has sung in the soprano register. She owes this

VINCENT D'INDY TO JEAN VERD.

Vincent d'Indy, one of the most eminent of living French composers, has sent Jean Verd a letter of which the pianist is justly proud. A reproduction and a translation of the letter are herewith given, not only because Jean Verd merits the kind words of the composer, but because the handwriting and the autograph are interesting in themselves.



[Translation]

Paris, March 5, 1915.

DEAR MR. VERD: I want to tell you how pleased I am with your interpretation of my "Symphonie sur un Chant Montagnard Francals."

Artistic rendering and consummate virtuosity were united and left the composer of the work nothing to desire. I knew that you were the best pupil of this master of the piano, Paul Brand, and that was sufficient to give me full confidence in your interpretation. My confidence has not been misplaced and I wish to express to you my heartiest thanks.

VINCENT D'INDY.

ability to sing soprano parts to Delia M. Valeri, the New York voice teacher, with whom she is studying.

Forsyth's Brilliant Pupils.

W. O. Forsyth, of Toronto, Canada, is the kind of piano pedagogue whose work is his strongest recommendation, for his pupils are making public appearances constantly and they never fail to score alike with the press critics and the public.

A recent Forsyth triumph of unusual importance was the concert given by some of his studio products at the Toronto Y. M. C. A. on April 24. The Canadian Courier alludes to the event as "one of the largest and most interesting pupils' recitals of this or any other season," ten pupils giving a program "of bewildering variety." The audience is mentioned as being too large for the hall. "The event," continues the Courier, "was in fact a review de luxe of pianistic talent, all bearing the impress of one personality, but all more or less individualistic. The students who took part were Jessie McAlpine, who has pronounced intellectual qualities in her work; Fannie Singer, conspicuous for her poise and quiet vitality; Katharine Christi, gracefully fluent with a good style and plenty of imagination; Laura Gray, who played very creditably; Edna Dickie, who played with the best of judgment tempered with good sentiment; Geraldine Allison, who has a mature grip of her work; Norma Mitchell, who gave a brace of MacDowell and Godard very acceptably; Alma Mortimer, who played brilliantly, but seemed somewhat nervous; Fred Orpen, who displayed a fine, clean technic and a good style; and Hubert Martindale, who is getting a gradual but sure grip of the essential mode of the piano."

Of the same concert the Toronto Saturday Night says that: "Every performer showed that special quality which Mr. Forsyth strives to impart, poetic feeling superimposed on a basis of sound and reliable execution. The touch of the various performers was musical, the execution sound,

firm and clear, and in addition most of them showed an interpretative instinct in the matter of phrasing that made the affair much more interesting than the ordinary pupils' recital."

At Hamilton, Canada, where Mr. Forsyth has a branch studio, his pupil, Marjorie Taft, made an appearance recently, of which the Hamilton Herald asserts: "She played several groups of pieces by Chopin, Schubert, Seeling, Mason, Sauer, Liszt and Moszkowski, with the poise and finish of an artist. Delicacy and grace are her outstanding characteristics. Her scale passages and trills were executed with charming ease and smoothness. Under the guidance of W. O. Forsyth, Miss Taft's musical temperament has greatly developed. Every phrase she played showed that it was thoughtfully considered and deeply felt. In listening to Miss Taft one was impressed with her sincerity, refinement and technical proficiency."

Jacques Kasner at Rockville, Conn.

Jacques Kasner, the violinist, was a soloist with the Rockville Male Chorus at its concert on April 20, at Rockville, Conn. He played aria, by Gluck; "Liebeslied," "Liebesfreud," "Caprice Viennois," and "Tambourin Chinois," by Fritz Kreisler, and such was the enthusiasm with which the large audience received his numbers that he was obliged to give encores. Diana Kasner, at the piano, played the accompaniments in a manner which added greatly to the success of his numbers.



WITEK-MALKIN TRIO

Anton Witek, Violin
Vita Witek - Piano
Joseph Malkin, Cello
Direction Max O. Kunze,
Symphony Hall, Boston,
Mass.

ILLINOIS MUSIC TEACHERS MEET IN CONVENTION AT CENTRALIA.

**Twenty-seventh Annual Event Filled with Interest—Programs of Uniform Excellence
Heard During Four Days' Session—John B. Miller, of Chicago, Elected President
for Ensuing Year—Increased Membership Reported.**

Centralia, Ill., May 12, 1915.

The twenty-seventh annual convention of the Illinois Music Teachers' Association at Centralia, Ill., adjourned after one of its most interesting sessions. The Association has made splendid progress during the past year and stands today as a vital force in the musical life of the country. The general interest shown in the examinations was particularly gratifying and over twenty-five of the members voluntarily took them. This puts a new aspect on the meetings from henceforth, and is bound to produce results that can only be beneficial to any one associated in any branch of the teaching profession. The amendment to the constitution providing for these examinations was only adopted last year, but the first examinations showed anything but an experiment.

John B. Miller, the newly elected president, already has planned his work for the coming year so that the next convention, for which bids already have been received from Jacksonville, Kewanee, and Peoria, will do even more for the member teachers than this one. He hopes to arrange the program so that the entire afternoons can be devoted to the reading of the valuable papers and the discussion of same.

The programs for the four days' session just concluded have been of uniform excellence, both as far as the artists and lectures are concerned. What used to be a novelty, viz., an "American Composers' program, is now quite the regular thing and each year makes it possible to give another new "Illinois Composers' day. Rudolph Ganz, pianist, on his program played on the opening night, gave as one group, compositions by Henry Holden Huss, Francis Hendricks, Frank Frutche, Campbell-Tipton, Alex. MacFadyen and MacDowell, and it is a pleasure to discover that the success of the compositions did not depend entirely on the perfect presentation by Mr. Ganz. John A. Carpenter was also much in evidence on programs and his

idiom now is as familiar as Strauss or Debussy. Other American composers represented on the programs were MacDermid, Arthur Olaf Anderson, A. Tregina, Henry Albert Lang, La Forge, Salter and Bert Hyde.

Considerable interest was manifested in the first complete performance of Henry Albert Lang's symphony in C minor. This is the work which received the first prize in the contest started by E. R. Lederman, the retiring president, and represents the Illinois Music Teachers' Association's offering to the music of the Panama-Pacific Exposition at San Francisco. Two of the movements were produced earlier in the season by Mr. Gunn at one of his American program concerts and were reviewed in these columns at that time. Suffice it to say that the composition is the work of a man of considerable talent and was enthusiastically received by the audience at the concert given by the Minneapolis Symphony Orchestra under Emil Oberhoffer's splendid direction. It was carefully prepared by him and the hearing would have delighted Mr. Lang.

The first day's program opened with a very fine demonstration of singing by pupils from the grade and high schools of Centralia and a recital by Marie Sidenius Zandt, Frederica Gerhardt-Downing, of Chicago, and Sol Cohen, violinist, of Peoria. The work of each of these artists was all that could be desired and a large audience greeted them. Mr. Ganz was assisted in his program by Marjorie Dodge-Warner, soprano, of Chicago, who both surprised and delighted the people with her voice and manner of singing.

Mme. Sturkow-Ryder and Herbert Miller gave the afternoon recital on Wednesday, May 5, and Mme. Ryder particularly pleased with her group of Russian compositions and the little explanatory talk which preceded her playing of them. She is well justified in playing piano. Mr. Miller was well received and gave the audience of his best.

The evening concert of May 5 brought forward Allen

Spencer and Cyrena van Gordon, contralto. Mr. Spencer's work was attractive as usual and especially in the Debussy selections was he at his best. Miss Van Gordon proved to be one of the great attractions of the week. Her large, rich, contralto voice commands attention, and is pliable and colorful whether in operatic aria or elusive song.

The feature of the Thursday afternoon program was Gustaf Holmquist's fine presentation of some Swedish compositions and it is to be hoped that good English translations of works by Sodermann, Korling, Backer-Groudahl, and Peterson-Berger will be forthcoming so that these may be added to the repertoire of other singers. Leonora Allen, soprano, scored in her work on the same program and was recalled many times after her last group. Edgar Nelson supplied a group from Grieg's "Halbey Suite," besides acting as accompanist at all the recitals.

Hugo Kortschak and James Whittaker gave one of the great programs of the week and both in the Cecil Burleigh sonata and their individual solos left the impression of the work of real artists. They were most enthusiastically received.

The concluding day was given to two programs by the Minneapolis Symphony Orchestra with three soloists, who again came up to expectations. Those reading papers at the morning sessions were Prof. E. V. Tubbs on "Music in High Schools," W. D. Armstrong on a "Résumé of Illinois Composers," Victor Berquist on "Music, Musicians and Public Opinion," Frederic Lillebridge on "Psychology and Pedagogics of Teaching," Kenneth Bradley on "The Practical Man," D. A. Clippinger on "Observations on Teaching," and Maurice Rosenfeld in an illustrated lecture on "Parsifal" assisted by Zerlina Muhlmann, pianist, and Mr. Martin, baritone; R. G. McCutchan, of De Pauw University on "What the State Board of Education can do for the Standardization of Music Teaching," J. Lawrence Erb, of the University of Illinois, and Adolf Weidig in a talk on Teaching harmony.

The association elected John B. Miller, of Chicago, as its next president, Mrs. W. C. Paisley, of Ottawa, as vice-president; H. O. Merry, of Lincoln, secretary and treasurer, and Franklin T. Stead, of Peoria, as chairman of the next program committee.

The membership has been considerably increased during the past year and in spite of business conditions the twenty-seventh convention has been a success from every standpoint under the efficient leadership of E. R. Lederman, the retiring president, and John B. Miller, who designed the program.

EDGAR NELSON.



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OMAHA PIANIST MAKES DEBUT IN HOME CITY AFTER STUDY ABROAD.

Corinne Paulson Plays Saint-Saëns Concerto with New York Symphony Orchestra and Scores a Success
—Current Notes.

Omaha, Neb., May 11, 1915.

Local interest in the recent visit of the New York Symphony Orchestra centered largely around the fact that the occasion offered an opportunity for the pianistic debut of



WALTER DAMROSCH AND CORINNE PAULSON AT OMAHA, NEB.

Corinne Paulson, who returned to Omaha last fall after a sojourn of several years in Berlin. Miss Paulson's career thus far could well serve as an object lesson to ambitious students. Leaving here a few years past with an interesting but modest musical equipment, she returns now a mature artist, with a message of import to deliver, and strong in possession of the technical means for its full and complete expression. The work performed, Saint-Saëns' fifth concerto, was heard here for the first time on this occasion. Written in Saint-Saëns' characteristic style, it became the medium, under Miss Paulson's fingers, for the development of a wealth of finely conceived and subtly contrasted musical ideas. Occasionally impressionistic, the music depends largely for its effect upon melodic and rhythmic fascination, although the charm of orchestration does much to enhance the general effect. The moments of lyric tenderness in the work are finely balanced by its resounding climaxes; there are many measures filled with Oriental seductiveness and frequent passages which are frankly brilliant. In all these varied requirements Miss Paulson proved the radius of her artistic vision by successfully suiting the proper mood to the moment.

Particularly interesting was her use of touch contrast in emphasizing the character of the music and in adding variety to her performance. Her staccato is unusually light and feathery and contrasts admirably with the warmth of her singing tone. Octaves and bravura passages seem no less suited to Miss Paulson's style and are played by her with great brilliance and verve. Other qualities which cannot fail to impress the hearer of Miss

Paulson's playing are her poise, her discreet pedaling, the refinement and grace of her rhythms, the many niceties of balance and the fine proportion of the emotional and the intellectual constantly apparent in her work.

TUESDAY MORNING MUSICAL CLUB.

Official confirmation has recently been received of the rumored change of policy in the regime of the local Tuesday Morning Musical Club. By enlarging its membership and adopting a permanent meeting place, the club hopes to enter still more actively into the musical life of the city. In the course of next season nine programs will be given, six by prominent outside artists. A new class of members, to be known as student members, has been created, whereby music students in the city will be able to enjoy the benefits of the club on payment of a moderate entrance fee. These and other new provisions will no doubt enable the organization to spread musical culture in a much more effective way than heretofore.

RUTH FLYNN A PROMISING PIANIST.

A varied program of piano music was given in one of the local churches last week by Ruth Flynn, a pianist of promise. Miss Flynn was assisted by Sigmund Landsberg, who played the orchestral parts of the Moscheles G minor concerto arranged for a second piano, and by Frank Mach, violinist, who gave variety to the program by playing Paganini's "Witches' Dance."

A HARP RECITAL.

Loretta DeLone, late of New York City, gave a harp recital recently at the Creighton Auditorium. Features of the program were a concerto by Widor and a concerted number in which three harps participated.

SOUSA'S BAND HERE.

The attraction at the local auditorium last Sunday was John Philip Sousa and his band. Concerts were given on both the afternoon and evening.

KIPLING PROGRAM.

Othalia K. Powers, reader, will give a program of selections from Kipling's poetical works this evening at the Metropolitan Hall, assisted by Amanda M. Karbach, a well known local contralto. Miss Karbach will sing two well chosen groups of songs by American composers and German Lieder by Grieg, Brahms and Schubert.

JEAN P. DUFFIELD.

Marie Morrissey Returns to New York from Fine Tour with Orchestra.

Marie Morrissey, the contralto, returned recently to New York after a successful series of appearances on tour with the Russian Symphony Orchestra. Everywhere she was warmly greeted and enthusiastically applauded, as the appended press notices will serve to show:

"Marie Morrissey, the contralto, is a newcomer in York, yet her popularity seemed to be instant. At the matinee, as well as last evening in the oratorio, she sang as only a true artist, such as she is, can sing. Miss Morrissey made many friends in York."—York Gazette.

"Mrs. Morrissey, although a newcomer, won instant recognition for her artistic singing. She has one of the best contralto voices heard here with the Oratorio Society, and her solos were a genuine treat. Miss Morrissey possesses a fine presence and all the qualifications for a successful concert artist."—York (Pa.) Daily.

Mrs. Morrissey, contralto, appeared here for the first time and every one hopes the society will have her for some future concert. Her voice and manner were most pleasing and her work added greatly to the delight of the evening. The part of 'The Volva' in the Grieg number was exceptionally difficult but was nicely rendered."—Carlyle (Pa.) Sentinel.

Mrs. Morrissey, alto, was very satisfactory and disclosed a fine voice of deep, rich, resonant tones, and she sang to best advantage and with much feeling and pathos, 'Return, O God of Hosts!'—Harrisburg (Pa.) Patriot.

"Mrs. Morrissey then sang 'My Heart Is Weary,' ('Nad-eschda'), her luscious, mellow contralto appealing strongly to the audience."—Greensburg (Pa.) News Record.

At one town where Mrs. Morrissey was not scheduled to appear, her picture was displayed, and so excellent was the impression the photograph made upon the citizens of

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the community that she was obliged, by their urgent request, to be included in the program.

Mrs. Morrissey was recently engaged for the solo position at the Fifth Avenue Presbyterian Church, New York. The friends of the gifted artist, at St. Mark's Methodist Episcopal Church, Brooklyn (her former church position), presented her with a diamond bracelet at her farewell concert, which was given on May 6. For six years Mrs. Morrissey had faithfully given her services at this church, and the congregation was grieved to have to part with her. Borough President Lewis H. Pounds made the presentation, voicing the good wishes of her friends and admirers as she goes to her new position.

As a maker of records for the Edison diamond disc graphophone, Mrs. Morrissey has been meeting with grati-



Photo by Mishkin Studio, New York.

MARIE MORRISSEY.

tying success. She will be a soloist at the August festival to be held at Columbia University, New York City.

Mrs. Morrissey is a pupil of Dudley Buck, of New York.

Sarah Bernhardt Sends Congratulations.

Sarah Bernhardt has sent her warm congratulations to the Cripples' Welfare Society for the success which it attained at its recent Grand Opera musicale, held in the Cascade Ballroom of the Hotel Biltmore, New York. This society was organized three years ago for the purpose of furnishing artificial legs to the countless needy cripples, both adults and children, and to assist them in other ways.

Frances Alda, David Bispham and Albert Spalding were the artists whose services were enlisted for this occasion and who were responsible for the artistic success of the affair. A more interesting program has perhaps not been rendered during the present season.

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Julia Allen Again in America.

Apparently there have been very few idle moments in the career of Julia Allen since she made her debut in Italy. After a most successful first appearance, this gifted coloratura soprano sang for three months in Nice after which she went to Holland, where she was engaged to sing a month of concerts. So cordial was the reception she received at the hands of the Holland musical public, that she was immediately engaged to sing in the Opera there, that same winter, for seven months, during which season she sang twelve different roles. She then returned to Milan, where she was engaged for a six months' season on the Island of Cuba with a company which had been organized for the Spanish coloratura soprano, Barrientos, who will appear at the Metropolitan Opera House next season. Miss Allen was to be her understudy and was also to sing some of the roles that Barrientos did not sing.

But Fortune, that fickle dame, smiled upon Miss Allen and when the company reached Havana, word was received that Mme. Barrientos was very ill in Milan and would not sail, which left the American in the position of first coloratura soprano of the company. After a most successful debut in "Rigoletto," Miss Allen was heard in twelve or fourteen different roles in that season of six months. During that time the company sang not only in Havana, but in Santiago, Matanzas, Cienfuegos, and various other cities.

Upon her return to the United States, Miss Allen was engaged as the soloist with the Victor Herbert Orchestra, which was then giving concerts at the Hippodrome, New York. She was also heard in many concerts throughout the country until the autumn, when she returned to Holland for another seven months' engagement. At the end of this engagement she sang at concerts in Paris and London, and the following spring she returned to her native country. While in the United States, she was heard by the manager of the Metropolitan, who engaged her



JULIA ALLEN.

as soprano of the concert party, which accompanied Caruso on his tour including eight of the leading cities of the United States.

A six months' tour with an Italian Opera Company the following autumn next claimed her undivided attention. After this tour, which covered every section of the United States, Miss Allen fulfilled concert engagements with many of the important musical clubs, including the Rubinstein Club of Washington, and an appearance at a concert with the Pittsburgh Symphony Orchestra under Emil Paur. These engagements were the result of her successful singing while on tour with the Italian Opera Company.

Feeling that her repertoire needed careful study, she next went to Florence, Italy, where she spent several months of repertoire study with Vincenzo Lombardi, after which she sang several engagements in Italy. Her next climb on the ladder of progress was the acquiring of German. She accordingly went to Berlin, where she studied various Mozart operas as well as some of those already in her repertoire in German.

In the summer of 1914 Miss Allen sang so successfully for the manager of the

Hof Opera, of Dessau, that she was engaged as the first coloratura soprano of that company. Then came the war, putting an abrupt end to her European plans. Last September she returned to America, and during the winter just past has fulfilled various concert engagements in the middle and western part of New York State. At present she is preparing a song program which she will present to music lovers of New York at Aeolian Hall in October of this year, after which she will concertize and sing in opera.

Miss Allen's plans for the summer are not definite as yet, many offers having been tendered her, but she has not decided which to accept. Operas in Italian, French and German to the number of twenty-six comprise her repertoire, and of these she has repeatedly sung nineteen of these roles.

"Katharine Goodson's Art a Revelation in Pianism."

Following are the opinions of the Bridgeport, Conn., music reviewers after hearing Katharine Goodson's recital of April 14:

Katharine Goodson was acclaimed with rapturous applause. . . . By the end of her first group she had had ample opportunity to display her keen musical perception and superb technic, which is accurate in every detail. . . . Mme. Goodson found her way direct to the hearts of her audience.

Her art is at once emotionally full and scholarly, in which she combines masculine and feminine traits. Her dynamics were well nigh flawless and were graded up masterfully from rippling listless pianissimo to thunderous, rolling fortissimo or vice versa. Counted among her virtues are her wonderful memory, having played the long program without notes, a broad intellect, ample emotional resource, power, perfect technic and an exquisite touch. She also impressed her audience by her wide range of sympathy, which was particularly marked when she went from the classic Beethoven "Moonlight" sonata with its impassioned ending to the beautiful Chopin group, of which she gave an imaginative performance, playing each of the five compositions with fine poetical feeling. In this one feature alone she showed herself a temperamental player with powers of a remarkable character. . . .

She is a revelation of pianism in its highest realization. Her sonata in C sharp minor, Beethoven, was invested with charm. In it Mme. Goodson brought out the poetic beauties of the slow movement with unusual skill and insight. It was played with a wonderful blending of masculine strength and feminine tenderness, qualities which few artists possess in combination.

Chopin's polonaise, No. 53, was one of her best offerings, although her interpretation of the tragic mazurka in A minor was another memorable feature of her concert. In the mazurka, which reveals the soul of Poland, she played with an unusual depth of feeling. She suffused it with a tinge of mournful poetry that was wonderful in effect. The etude in sixths was an astonishing bit of virtuosity. In both the etude in D flat and that in F minor she imbued the music with a sweetness that made one forget that they were only studies.

In her last group the pianist included "Romance" by her husband, Arthur Hinton; Gernsheim's charming "Aeolus," and MacDowell's boisterous "March Wind," which she played in a scintillating fashion. The recital closed with a temperamental rendering of a Liszt rhapsody, which completely thrilled her hearers.

Her best work in the Liszt composition was achieved in the final movement in which her finger facility stood her in good stead. She also has complete mastery of the resources of her pedals. The piece grew more pretentious as it progressed and gave the pianist a wonderful range of playing.

After this number the audience burst into most spontaneous applause, which increased in volume with every second until the artist had returned to the platform to bow her thanks several times. The

enthusiasm rose to something like an ovation and the desire was not satisfied merely by Mme. Goodson's gracious acknowledgment of the tribute being paid to her, but she was forced to add an extra to her program. Her encore was Rubinstein's barcarolle in G minor.—Bridgeport Telegram.

She had held them almost breathless through the long Beethoven "Moonlight" sonata, which came at the end of her first number; a storm of applause such as had seldom before been heard at a recital of the club swept through the church. Almost it seemed the artist held them as one person, for there was not a stir in the great audience of some several hundred people throughout the entire selection.—Bridgeport Farmer.

Wednesday of this week will be long remembered by the lovers of music in this city when Katharine Goodson, a world famous pianist, gave a recital. . . . With consummate skill were the three groups arranged so that each worked up to a splendid climax. . . . Katharine Goodson was indeed an artist, and each number was given an exquisitely musical treatment. Technical difficulties appeared unknown to her. . . . The pedaling and shading were a revelation and gave the pianist the opportunity to run the gamut of technic tone coloring and tempi. . . . The applause was spontaneous.—Bridgeport Evening Post. (Advertisement.)

Convict with Operatic Repertoire.

The Chicago Herald undertook, some weeks ago, an innovation in newspaperdom in the form of a vocal department, which has already attained great popularity under the able conductorship of George Hamlin, vocal master.

Mr. Hamlin frequently contributes pertinent articles relating to vocal study, and between times, answers through the columns of the paper the letters which pour in from students all over the country, who wish his advice on vocal perplexities of their own.

Among these letters Mr. Hamlin recently found one from a girl convict in a distant penitentiary, who protested her innocence of the charge against her, and her possession of a remarkable voice in the same sentence. She wrote that she knows all the "opera songs" and asked Mr. Hamlin to call and hear her sing, the idea being, no doubt, that if he saw a future prima donna in her, he would help her "get out."

As her present gloomy place of residence is a thousand miles away, or more, it is doubtful whether even so genial a gentleman as the famous tenor will find it convenient to "call!"

PHYSICAL TRAINING AND THE VOICE.

By Stewart W. Tufts, M. D.

The singer who wishes to win laurels is in the same position relative to physical training as the athlete. By training, in this sense, I do not simply mean exercise, but the triad of the conditions of air, food, and exercise.

Most singers spend years of effort, both intellectual and physical, in the training of the larynx, but it is a surprising fact that when it comes to the subject of the relation of physical training to vocal results they have very vague ideas, especially as regards the chief determining factor. It might be said that they have a clearer idea of what constitutes physical training for the athlete than they have for themselves. If questioned they would say at once that it is understood that physical exercise and fresh air are important, and they would even acknowledge that when we speak of an athlete's training we think first of a rigid and exact diet, without which failure would be inevitable.

In regard to himself the vocalist realizes the necessity of a moderate amount of physical exercise in the form of walking and light gymnastics or combined with judicious rest on the day of his performance. He also feels, in an indefinite way, that he must be careful of his diet, but in this most important realm he has been far behind the athlete whose knowledge of a correct diet is as positive as it is effectual.

As the result of their lack of knowledge the performances of even our most noted singers are surprisingly irregular, and, what is worse, by being in wrong nutritional condition, they unavoidably force their registers beyond their legitimate limits and thus either spoil the quality of their tones or prematurely ruin their voices.

A new opportunity has been opened up in this direction by the discovery of an exact science of the relation of diet to voice, embracing the fullest opportunity to utilize at every performance the full potential of the beauty, strength, and spontaneity of the voice.

Any singer, by means of this method, can have full assurance of being in his best voice at every recital, and, in

addition, can gain one or more of the following advantageous results: greater ease of production, flexibility and endurance, improved quality, a larger tone, improved hearing, and increased general efficiency.

"Eating for Voice" is fast taking its place as a strong factor not only in the foundation of voice building, but in deciding and maintaining the success of the singer.

Among its students who have had signal success, I might quote from the following:

H. Dennison Fish, an accomplished musician who has charge of the music at St. Mark's School, Southboro, Mass., writes: "My voice has improved in quality, ease of production, smoothness and range. I am now able to sing at almost any time of the day, and I can be certain beforehand of being in good voice when I want to be. It has sharpened my sense of hearing, and has enabled me to listen more intelligently to voices, and to have a clearer conception of how the singer is producing his tone. I do not believe that 'Eating for Voice' takes the place of vocal practice, or that it obviates the necessity of consciously learning to control the voice, but it supplies time and energy for the former and removes most of the obstacles of the latter."

Paul K. Harper, tenor soloist for Charles Wakefield Cadman in his recitals of Indian music, Pittsburgh, Pa., says: "The benefits of your method were experienced by me from the first, for I have not been in bad voice on any occasion since starting the diet. In a recent cold, the presence of mucus which usually attends such a condition, was reduced to a minimum, and I was able to sing much sooner than usual. Of course I now realize that I was often overfed when attempting to sing, but on occasions was much underfed. I now feel that I am able to so time and arrange my eating so as to be in best voice for any important singing event. I might add that I have gotten rid of several pounds of surplus weight, and my breathing and digestion are greatly improved."

Ellmer Zoller Ends Busy Season.

Ellmer Zoller, pianist-accompanist, began his musical studies in Pittsburgh, Pa., at a very early age. Several years' instruction under private teachers, and a four years' graduate course in the Carter Conservatory of Musical Art was followed by a course of study in Europe at the Royal Conservatory, Leipsic, Germany, under Teichmüller (piano) and Schreck (theory).

On his return Mr. Zoller was associated with Santiago Monguio y Acosta both as pupil and teacher for several years in the S. Monguio School of Piano, Pittsburgh, Pa.

After returning from Europe the second time, Mr. Zoller accepted the position as teacher of piano, theory, solfeggio and as coach in the Brenau College Conservatory, Gainesville, Georgia, remaining there two years and coming directly to New York at the beginning of this season.

Mr. Zoller has had exceptional experiences which have developed a high standard of musicianship.

As organist and choir director he held his first position at the age of fourteen at the Memorial Lutheran Church, Pittsburgh, Pa., and later at Emory M. E., Watson Presbyterian, Trinity Lutheran Churches in Pittsburgh and in the Brenau Chapel and First Baptist Church, Gainesville, Ga.

As coach and conductor while at Brenau College-Conservatory, all of the operas, oratorios and choral works were given under his direction. In Pittsburgh Mr. Zoller was for three years the accompanist for the Ringwalt Choral Union. As pianist-accompanist, Mr. Zoller has

been associated with Mme. Gabrilowitsch, Theodore Spiering, Henry Parsons, Mlle. Verlet, Arkady Bourstin, Mme. Onelli, Roderick White, Mary Gailey, Mme. de Courcey, Edgar Schofield, Mme. Maigille, Vernon d'Arnalle, Moritz Kretschmar, Emma Loeffler, Eva Wycoff, Maria Celli, Elizabeth Wood, Marjorie Keil Benton, Lucile Miller, May Marshall Cobb, Rose Leader, Sue Harvard, Henriette Hibbard, Frank Brosky, Rihel-daffer-Gailey Concert Company, Katherine Ridgeway Concert Company, Handel Trio, Amy Grant Opera Recitals.

Mr. Zoller will spend the summer in Maine and at his home in Pittsburgh, returning to New York September 1.

The long list of dates booked for next season with some of the most prominent artists will be a merited reward for conscientious and reliable work.

Folklore Concert at Hampton, Va.

At the Hampton, Va., Normal and Agricultural Institute, where R. Nathaniel Dett has charge of the vocal department, a very interesting folklore concert was given on Thursday evening, April 22. Various choruses and solos were very well sung, two negro folksongs in the original form being worthy of special mention. A composition by Mr. Dett and two of his arrangements of negro

folksongs aroused the enthusiasm of the audience. Carmen Montion, Frederick C. Kimbo and Lorenzo Sanders were heard in solo numbers. An outstanding feature was the singing of Coleridge-Taylor's unusual "By the Waters of Babylon."

It was an unusual concert, excellently given and much enjoyed.



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LOS ANGELES ELLIS CLUB TERMINATES ITS SEASON.

Final Concert Attracts Large Assemblage of Admiring Friends—Pasadena's Interesting Art Club—General Topics of Recent Date.

1110 W. Washington Street,
Los Angeles, Cal., May 1, 1915.

The Ellis Club gave its third and last concert of the season, April 13, under the direction of J. B. Poulin. The club was assisted by Constance Balfour, soprano; Axel Simonsen, cellist; Ray Hastings, organist, and Mary L. O'Donoghue, accompanist. As always, the house was crowded with admiring friends. Mrs. Balfour deepened the good impression her former appearances had made. Mr. Simonsen and Mr. Hastings furnished incidental assistance in certain of the chorus numbers, and Edmund S. Shank, of the club, sang a solo in the last number.

PASADENA FINE ARTS CLUB.

A particularly charming group of artistic folk is comprised in the membership of the Pasadena Fine Arts Club, which includes not only musicians, but painters, sculptors, readers and authors. The membership is large and congenial and their evenings most delightful.

Monday evening, April 19, the meeting was held at the Los Robles School, with Nellie Hibler as hostess. Among the recently acquired members of the club are Mr. Townley, the eminent painter, who has recently come from New York to establish the summer school of art at Coronado, and his wife and daughter. They have identified themselves with the artistic life of Pasadena and some of Mr. Townsley's paintings were exhibited on the walls that evening, as well as the work of several of the other artists.

Lois Mary Townsley, who is a very gifted young pianist, contributed a group of piano solos. Mrs. Newell M. Hayden gave several readings. Mrs. Henley Bussing (charming in Colonial gown and powdered hair) sang a group of old English songs, and George Evans, one of the younger members of the club, displayed decided virtuosity in a group of violin numbers. The members and friends lingered long over the refreshments and for social intercourse.

APRIL MUSICALS AT THE FOWLER.

Lois Mary Townsley, who appeared before the Fine Arts Club in Pasadena, April 19, was heard by a number of Los Angeles musicians the following week at Mrs. Catherwood's monthly musicale and made a decidedly good impression with her undoubted gift. She played two groups of piano numbers with genuine musical feeling and conception and the artless simplicity of unspoiled girlhood.

The other musical numbers for the evening were given by Thomas Govan, baritone. The progress of this talented young Scotchman is being followed with great interest by a large number of musicians. He has all the essentials of an artist and is bound to make a career if he persists. His accompaniments were ably played by Hester Billingsly.

STUDENT RECITALS.

The third senior recital of the College of Music of the University of Southern California was given by Blanche Helen Fowler, a pupil of Norman Rockhold-Robbins, assisted by Luty B. Seator, pianist, and Mrs. J. A. Robertson, accompanist, Tuesday evening, April 27. Miss Fowler has done excellent work under Mrs. Robbins' guidance and possesses a voice of wide range, capable of large dramatic feeling. Her program showed great versatility and embraced the classics from Bach to the present day and a group of local compositions. Miss Fowler is possessed of great intelligence and is a gifted reader as well as singer, being connected with the public schools as a teacher of expression. She undoubtedly has a fine future before her.

HOMER GRUNN PRESENTS PUPIL.

Harold Gleason, the gifted pupil of Homer Grunn, gave a piano recital in Blanchard Hall, Tuesday evening, April 27, which was a great triumph both for teacher and pupil. His numbers included, besides the MacDowell "Sonata Tragica," selections from Beethoven, Chopin, Moszkowski, Strauss and Liszt.

VON STEIN ACADEMY.

The Von Stein Academy of Music gave the first recital in its fine new quarters, 826 South Broadway, on Wednesday evening, April 21. This was the 385th students' con-

cert and as is always the case was largely attended by appreciative listeners.

A BUSY SINGER.

Molly Byerly Wilson, dramatic contralto, whose frequent and successful appearances here in the past two months, in concert and recital programs, have attracted wide attention, left April 25 on a Middle West concert tour. Engagements were booked beginning with Prescott and including a number in Kansas, Missouri and Illinois, closing in Chicago. Miss Wilson may also extend her tour to Winnipeg and other Canadian points, and later will give a series of recitals in Kansas, including her former home town of Salina and the musical center of Lindsborg, as well as other points.

"ATHALIE" REPEATED.

"Athalie" was given its second rendition at Trinity Auditorium, Sunday afternoon, April 18, and was sung with spirit and much success before a large and appreciative audience. Molly Byerly Wilson, contralto, was the principal soloist, and sang the title role with the same artistic success displayed in so many recent programs. The other soloists were Louise Sexton, soprano, and Clara Castleman Wolf, mezzo-soprano. Lorna Gregg at the piano and Arthur Blakeley at the organ, with L. M. Idleman, reader, gave most effective assistance to the chorus of 150 voices, under the baton of Frederick Brueschweiler, director.

JANE CATHERWOOD.

"Undine" an Electrifying Success in Philadelphia.

Harriet Ware's dramatic choral work, "Undine," for chorus, orchestra, soprano and tenor solos, "won an electrifying success" according to Philadelphia papers, at its performance by the Eurydice Chorus, April 14. Quoting a press notice:

"It is too bad that Harriet Ware was kept by illness from being present to witness the electrifying success of the first performance of her cantata, 'Undine.' She was to have played the piano part herself. Ellis Clark Hammann, the evening's accompanist, did admirably with it. . . .

"This work of Miss Ware's, it is not rash to say even at this first deliverance, is one of the most pleasurable hearable things written for women's voices since Mendelssohn. It must immensely enhance Miss Ware's already very considerable prestige as a composer, and it is likely to be adopted speedily by other women's choruses. It is not always easy, particularly in the accompaniment. But the singers and the hearers have their rich reward, when the difficulties are surmounted in the spontaneous melody, the sustained inspiration and the full and rich polyphony.

"The chorus was fortunate in the choice of interpreters of the two leading roles, those of Undine, the exiled water nymph, and Hildebrand, her princely lover. Emma F. Rihl gave her soprano voice with pure and resonant intonation to the well-modulated syllables of Undine's lines. . . . John Barnes Wells, hero of the last Orpheus concert, was Hildebrand. His apostrophe to Undine was a splendid lyric outburst, rising by an adroitly managed crescendo to a stirring climax at the last words. Apart from the chorus, and substituting for the announced group of Miss Ware's songs, several lyrics, grave and gay, Mr. Wells was applauded to the echo, and again gave proof of the possession of a fine voice whose effect is enhanced by a charming personality."—Philadelphia Public Ledger.

Fique Musical Institute Musicale.

The one hundred and seventeenth musicale of the Fique Musical Institute, Brooklyn, N. Y., was given on Wednesday afternoon, May 12, before a large and select audience. Lois Pinney Clark, pupil of Carl Fiqué, played Grieg's A minor concerto, with Mr. Fiqué at the second piano. Miss Clark's other selections were: First and second arabesques and "Gardens Under the Rain," by Debussy; "Nachtstück," by Schumann; impromptu, F sharp, by Chopin; "Waltz of the Whippo'will," by Clark; two compositions from the pen of her teacher, Carl Fiqué, "Album Leaf" and "Dance Caprice," which latter works were received with storms of applause, and Liszt's polonaise in E.

Ethythe Norris, contralto, pupil of Katherine Noack Fiqué, contributed the aria, "Amour Viens Aider," from "Samson and Delilah," by Saint-Saëns; "Liebestreue," Brahms; "Spirit Flower," Campbell-Tipton, and "Frühlingslied," Becker. She received much well deserved applause and responded with two added numbers.

Virgil Clavier Piano School Students Heard at Washington, D. C.

Georgia E. Miller, director of the Virgil Clavier Piano School of Washington, D. C., recently gave an evening of music at the school, when eight pupils from the junior and intermediate departments participated. They played works by Virgil, Gurliitt, Eilenberg, Grieg, Paul Duccelle, A. Sartorio, Quigley, MacDowell, Mozart, Bohm, Hellar, Lack, Godard and Chaminade, in a manner to reflect credit upon themselves and their gifted teacher.

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FIRST PERFORMANCE BY NATIONAL OPERA CLUB PROVES SUCCESSFUL.

Scenes from Operas Well Presented at Waldorf-Astoria Hotel in New York—Baroness Katherine Evans von Klenner, President of the Club Presented with a Gavel and in Reply to Presentation Remarks Dwells Upon Objects and Attainments of This Young Organization.

Baroness Katherine Evans von Klenner, president of the National Opera Club of America, must have been gratified by the many evidences of appreciation and interest in this large undertaking, as manifested at the first public performance given by the club at the Waldorf-Astoria Hotel, grand ballroom, May 10. Scenes from operas infrequently given were performed, including "Der Fliegende Holländer," "Romeo and Juliet," "L'Africaine" and "Trovatore." Romualdo Sapio and Carl Fiqué collaborated in conducting the acts, the performance beginning with the overture to "Der Freischütz." The fresh young voices in the spinning chorus of "Flying Dutchman," the able acting of Katherine Noack Fiqué and Berta Bell Adams, the picturesque figure and fine singing of Heinrich Meyn in the title role, all combined to make the performance very enjoyable.

The personnel of the maidens' chorus was as follows: Blanche Apple, Elizabeth Dwyer, Gavilla Elkjaer, Mathilde L. Hopkins, Agnes C. Kearns, Helene Puhn, Elinor S. Weil, Alice B. Winter, Irene Flynn, Edna Brewer, Lucilla Brodsky, Madeline E. Clark, Elizabeth Kefer, Kathryn T. Friedrich, Ruth F. McKlaunin, Anna W. Harris, Lina P. Kreuder, Edith Nesmilt, Lena B. Prescott, Mathilde Bell, Mary Bernetta, Leila Collins and Clarrison Davis.

"Romeo and Juliet" followed, Clementine de Vere Sapio singing the title role with beauty of voice and graceful acting. George Mitchell, tenor, has a beautiful voice, and Lucilla Brodsky looked and sang well as the page. Mr. Sapio's experienced and sure hand conducted the performance, and the beautiful scenery was applauded.

Following this, Gardner Lamson appeared on the stage, as did Mme. von Klenner, who, seated, heard an address glorifying the National Opera Club and its president. Mr. Lawson presented von Klenner with a gavel, saying that the club was but a year old, but already fully grown.

Mme. von Klenner, in her reply, mentioned the objects and attainment of this young club, spoke of the organization of branches in other cities, said it was not a "Music Club," and pointed out the interest manifested in it by other clubs, by the Metropolitan Opera Company, and quoted the club's slogan, "To take music out of the entertainment class and put it in the necessity class." Already there are 600 members in this new club, and there are plans afoot for next season to form a mixed chorus, available for their operatic presentations. Over a hundred members attended the opera performances at the Metropolitan Opera House during the season, for fourteen consecutive nights. Mme. von Klenner's speech, altogether impromptu, was full of sound sense, moderate statements, and wit.

Mme. von Klenner says in connection with her ideas and ambitions for this club: "No other organization has ever had for officers and members such a galaxy of singers and other musicians of international renown. They are all in harmony with the great saying 'Sow a thought and you reap a habit; sow a habit and you reap a character; sow character and you reap Eternity.' With this thought in mind, as one person we will go forward in our work."

A scene from Act I, "L'Africaine," followed, Minnie Tracey singing Selika, the Indian maiden, with warm, pure tone, and acting with effect. Her voice was at all times clear, high, and enjoyable.

"Il Trovatore" closed the performance, Mme. Sapio, Florence Mulford, George Mitchell, Signor Coppola and Eugene T. Scudder filling the roles. The various solos and the gypsy chorus were warmly applauded, Mme. Mulford winning especial applause for her dramatic singing and acting. Signor Sapio directed as before, and the performance was entirely smooth.

All the singers are members of the club, and a list of the officers is as follows:

Founder and president, Katherine Evans von Klenner, 952 Eighth avenue, New York City, telephone 651 Circle; vice-presidents, Mme. de Vere Sapio, Bernice de Pasquali, Mrs. John Kurrus, Florence M. Hunt, Minnie Tracey; recording secretary, Mrs. J. Willis Smith; corresponding secretary, Lena B. Prescott; assistant corresponding secretary, Kathryn F. Fendrich; treasurer, Ida Powell Priest; historian, Florence F. Jenkins; directors, R. Anna Purdy, Mrs. F. M. Avery, Mrs. DeWitt Cook, Edith Totten, Dora de Philippe, Mrs. William Townsend, Henrietta Strauss, Mrs. James Slater, Mrs. G. W. Dunn, Mrs. J. W. Loeb.

Florence Austin's Maine Tour.

"America's violinist," Florence Austin, writes that she is having a wonderfully successful trip, and incidentally a very pleasant time on her tour through Maine under the management of William Rogers Chapman. She is obliged to play four and five encores every night, as well as repeat

some of her numbers. Flattering press notices confirm this information. Farmington (Mme. Nordica's former home) and Bethel (Mr. Chapman's home) are interesting places which they will visit.

The company includes Nina Morgana, soprano of the last Maine festival; Arthur Johnson, lyric tenor; Miss Austin and Mr. Chapman. At the concert of May 10 at the Casino, Bar Harbor, Me., Miss Austin played ballade and polonaise (Vieuxtemps), lullaby and prayer, and "Valse de Concert" (Musin), "Zigeunerweisen" (Sarasate), "Slumber Song" (Weitzel), capriccio (Bohm), and "Liebesfreud" (Kreisler).

Frank Norris Jones Gives Piano Recital Before Music Study Club of Washington, D. C.

Before the Music Study Club, of Washington, D. C., Frank Norris Jones, vice president of the Washington College of Music, gave an interesting recital recently. His program comprised piano works from Scarlatti to Brahms, other composers being Bach-Saint-Saëns, Handel, Blush-Sgambati, Haydn, Mozart, Beethoven, Field, Weber, Schubert-Tausig, Mendelssohn, Schumann, Chopin and Liszt. In this varied program, Mr. Jones displayed his splendid technic and exceptionally interesting interpretations. He was most enthusiastically received.

Youthful Sins.

New York, May 7, 1915.

To the Musical Courier:

As a student of the music dramas of Richard Wagner, I must dissent from a statement made editorially in your paper last week. You say:

"Wagner is one opera composer who cannot be accused of ever having achieved a permanent failure with any of his works. From 'Rienzi' to 'Parsifal' all of them are in

the repertoire today. That is more than can be said for even the great Verdi and Mozart."

It is true that "from 'Rienzi' to 'Parsifal' all of Wagner's operas are in the repertoire today," but two operas by the master (who wasn't a master then) came out before "Rienzi." One of them was "Die Feen," a "romantic opera," the overture of which only was performed publicly. The other was "Das Liebesverbot," which was performed once—and once only—and possibly that was once too often.

I suppose you will say that these works are of no importance, except historically; but (as Falstaff says) is not the truth the truth?

Faithfully yours,

WAGNEROPHILE.

Sibyl Sammis-MacDermid in Recital Before Cairo, Ill., Fortnightly Musical Club.

"No more absolutely satisfactory musical entertainment was ever given in Cairo than the performance of Sibyl Sammis-MacDermid Tuesday night under the management of the Fortnightly Musical Club. Mrs. MacDermid's beautiful voice, exquisite interpretations and magnetic personality won the audience from the first moment she began to sing and every number rendered added to the conquest. The versatility of this wonderful artist is remarkable. She gave the simplest melody and the most difficult operatic scenes with equal ease and charm, from the thrilling Massenet number, 'Scene du Miroir,' from 'Thais' to Liza Lehmann's delightful 'Guardian Angel.' Probably the most popular songs on the program were those composed by her husband, James G. MacDermid, who also played the piano accompaniments."—Cairo Evening Citizen.

Prenez, Guard!

William J. Guard, press representative of the Metropolitan Opera, sailed for Italy last Saturday, May 15.

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fifty-six bars, for they do not add to the effectiveness of the Erzählung.

FIEDLER-PREMYSLAV TRIO.

The final concert of the new Fiedler-Premyslav Trio was given at Bechstein Hall with a Beethoven program, consisting of the G major trio, op. 1, the "Kreutzer" sonata, and the B flat trio, op. 97. This was a program which for popularity left nothing to be desired. The three artists, Max Fiedler and Leopold and Eugenie Premyslav have perfected their ensemble during the winter to such a degree that they now can justly lay claim to be one of the best chamber music organizations in Berlin. Their playing is remarkably correct and thoroughly musical, but in the slow movements a little more warmth and poetry would improve the general effect.

THREE CHORAL PREMIERES.

Three new choral compositions had their first public performance at a concert given by the Berlin à Capella Chorus in the concert hall of the Berlin High School. A new cantata, entitled "Gott aller Dinge Ursprung" for chorus, contralto and tenor solos by Ludwig Hess, accompanied by organ and brass instruments only, the most important of the three compositions, is an interesting work, laid out on broad lines. The emotional element predominates. The performance, in which the composer sang the tenor part, was most effective. A second cantata, called "Des Volkes Andacht und Gebet," by the same composer interested in a lesser degree. The program of this concert was made up chiefly of novelties and contained also three à capella compositions by Fritz Steineck, the conductor of the chorus, entitled "Gott, führe mich," "Wintersonne" and "Oesterreichisches Reiterlied." They offer nothing of special interest from a musical standpoint, being somewhat conventional. The text to "Ein oesterreichisches Reiterlied" was written by Dr. Hugo Zuckermann shortly after the outbreak of the war, but it has already been set to music innumerable times. It is a brief but beautiful, touching poem. The tragic death of its author, who fell on the field of honor shortly after writing it, has added to the interest, which it has so generally aroused. This text is already familiar to millions of soldiers both at the west and east front. It has not yet been given an ideal musical setting, but it needs only the touch of a master hand to become a veritable German folksong. I am enclosing the text and one of the some fifty musical settings of the poem to be facsimiled in the MUSICAL COURIER.

"PARSIFAL" IN CHARLOTTENBURG.

During the Easter week "Parsifal" was staged again at the Charlottenburg Opera House. The work still exerts a powerful influence on the public, for the house was filled to its utmost capacity at the performance. Hansen, who sang the title role, now is unquestionably one of the best Parsifals in Germany. The part of Kundry was in the hands of Fräulein Hallama, who possesses the versatility as singer and actress necessary to do justice to the role.

THE BLUETHNER POPULAR CONCERTS.

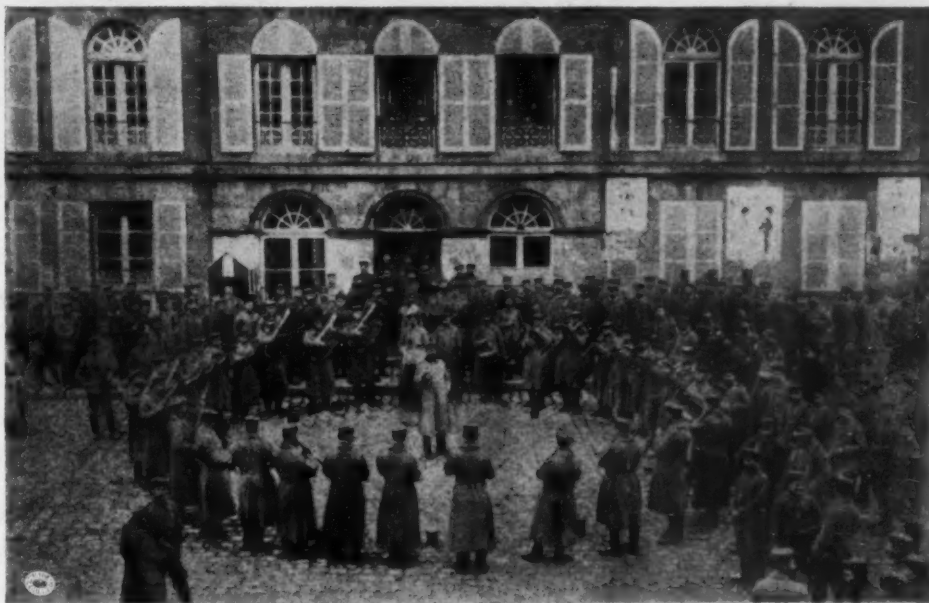
It is an encouraging sign that the Sunday Evening Popular Concerts of the Bluethner Orchestra have steadily gained in patronage throughout the winter, notwithstanding the many disturbing influences of the war. Last Sunday the principal soloist was Celeste Chop-Groenevelt, an American pianist, formerly of New Orleans. Since her marriage to Max Chop, the well known German musical litterateur, she has lived in Berlin and has made a name for herself as piano soloist all over Germany. On Sunday evening she gave a brilliant performance of the Liszt E flat concerto, scoring a well deserved success. One of the instrumental numbers of the program was the rarely heard "Rosenkavalier" suite, of which Bruno Weyersberg, the conductor of these concerts, gave an excellent interpretation.

MUSICAL NOTES.

The Weimar School of Music, which is subsidized by the Grand Duke, has had a very successful season. The director and all of the teachers received full salaries as in ordinary times. The attendance also was normal, and the pupils of the school gave fifteen public concerts during the winter, a very good showing for a town of 30,000 inhabitants.

The première of Otto Neitzel's new opera "Der Richter von Kascha" is to occur in Darmstadt next autumn. The libretto, which was written by Neitzel himself, is based on Maurice Jokai's novel of the same name.

Felix Weingartner has revised his music to Goethe's "Faust," and the first performance of the new version is



GERMAN MUSIC IN FRANCE.

A military band concert in front of the Hotel de Ville of Vouziers.

shortly to occur on the Darmstadt stage. Weingartner's opera, "Kain und Abel," was recently produced with success at Crefeld. Hitherto it had been given in Darmstadt and Vienna.

MAX BRUCH WRITES NEW CONCERTO.

Max Bruch has just finished a concerto for two pianos and orchestra, which he has dedicated to Rose and Otilie Sutro, the well known American pianists, who make a specialty of playing works for two pianos. If I mistake not this is the first time that the famous composer has ever dedicated a composition to an American. I shall shortly have more to say about the Bruch novelty.

ARTHUR M. ABELL.

she made many friends by herself and her art who hope to hear her in a full recital again."—Grand Rapids (Mich.) Herald.

"Harriet Story Macfarlane won great popularity with her songs and stories, and handled Scotch, Irish and Indian musical selections with excellent effect."—Syracuse (N. Y.) Post-Standard.

"Mrs. Macfarlane appeared before the Sacred Heart Alumnae for the third time with a choice of songs admirably suited to show her well known versatility, her remarkable voice lending itself with equal ease to the dainty 'Japanese Love Song' or impassioned sadness of Jessie Pease's 'Irish Girl's Lament.'"—Detroit (Mich.) Evening News.

"The members of the Rochester Century Club were charmingly entertained Wednesday morning by a program given by Harriet Story Macfarlane, of Detroit. Mrs. Macfarlane's songs were well chosen and were received with enthusiasm. They were given in a delightfully informal way, being prefaced by interesting facts about songs or composers."—Rochester (N. Y.) Herald.

Wager Swayne Pupil Scores Success with Detroit Orchestra.

At the inaugural concert given by the Detroit Symphony Orchestra (Weston Gales, conductor), at Ypsilanti, Mich., Georgia Richardson-Baskerville, pianist, was the soloist.

She played Grieg's concerto for piano in A minor, op. 16, and played it well. The Normal College News of that city was enthusiastic in its praise of her work, declaring that she "had a magnificent opportunity in the great Grieg concerto and rose to it superbly. Besides her usual dazzling technic, her playing was marked by unusual clarity and force in the brilliant first movement; by real feeling in the adagio with its tender, serene opening and beauty of development; and by delightful lightness and vivacity in the charming and elf-like final movement as captivating as the 'Peer Gynt' music it suggested. . . . Mrs. Baskerville won storms of applause."

Mrs. Baskerville is a pupil of Wager Swayne, the New York pedagogue, who is delighted at the unqualified success of this gifted artist and faithful student.

Recital at American Institute.

Kate Chittenden's pupil (some say her best pupil), Annabelle Wood, gave a piano recital at the American Institute of Applied Music, New York, May 10. Her program included standard works by Schumann, Brahms, Paderewski, Reger, closing with MacDowell's "Sonata Eroica." Miss Wood's well developed technic, her individual interpretation and her contrasting moods of expression made this program highly interesting. Miss Chittenden may well be proud of her very capable pupil, whose progress has been noted by the present writer for several years.

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"Mrs. Macfarlane succeeded admirably in conveying to her audience the need of finding the soul of a song. Mrs. Macfarlane has, to begin with, distinct charm and poise. She is blessed with vocal powers over which she has absolute control, and this, together with her rare interpretative ability, lifts her into that place where the real artists dwell. Mrs. Macfarlane's singing was a rare treat and

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Reed Miller and Nevada Van Der Veer Give Delightful Song Program at Selma, Ala.

Reed Miller, tenor, and Nevada Van Der Veer, contralto, recently sang at Selma, Ala., scoring a splendid success as the appended critiques will testify:

"Winning their audience with their first number, Reed Miller and Nevada Van Der Veer held it under a spell of wonderful music through a program ranging from such masters as Mendelssohn, Handel, Tchaikowsky and Leroux, to the dainty barcarolle of Chaminade, rendered with an exquisite delicacy and sweetness.

"Two of the numbers deserve more than passing mention—'If With All Your Hearts,' from 'Elijah,' by Mr. Miller, and 'Recit et Air de Lia' ('L'Enfant Prodigue') by Debussy, given by Mme. Van Der Veer—both selections bringing out the depth and appeal and beauty of voice and dramatic ability of these two master artists. 'Le Nil,' by Leroux, was another intensely dramatic, gripping rendition. In the opening duet the two voices blended so per-

fectly, with such volume, clearness of enunciation, richness of tone and thorough training that its ending elicited a burst of enthusiastic approval.

"Both were happy in their rendition of several folksongs by Lily Strickland, a South Carolinian and a cousin of Mr. Miller."—Selma (Ala.) Morning Times.

"An immense audience thrilled by the witchery of song vented its intense enthusiasm by rapturous applause after every number of the finished program. The opening duet from 'The Jewels of the Madonna,' in which Mr. Miller's sweet lyric tenor voice blended so harmoniously with the rich contralto of Mme. Van Der Veer, was but a foretaste of the evening's pleasure. Mr. Miller's well known superiority in oratorio work was exemplified most beautifully in his rendition of 'If With All Your Hearts,' from Mendelssohn's 'Elijah.'

"Mme. Van Der Veer's exquisite rendition of Debussy's 'L'Enfant Prodigue' and other similar selections showed the wonderful blending of her rich voice as well as her intelligence and feeling in the control."—Selma (Ala.) Journal.

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Sorrentino's Fine Southern Tour.

The Southern tour of Umberto Sorrentino, the tenor, is proceeding with gratifying success. In the party are him-



"THREE OF A KIND."
Left to right: Umberto Sorrentino, Josephine Gilmer, Frank Braun.

"Rarely have Greensboro people had the privilege of hearing as good a singer as the tenor Sorrentino, who, by the way, was to have sung in opera in Russia this season. He has a most beautiful tone, high notes that are enviable, and all in all, a voice that is wonderfully round and sweet. He sang several numbers in his native tongue. The dramatic effect combined with the patriotic in 'My Flag' enabled him to thrill his hearers completely."—Carolina Mountaineer.

Mr. Sorrentino has been re-engaged for a similar tour next season, because of these successes. Miss Gilmer, too, has made many friends through her dramatic singing, and Mr. Braun's solos and accompaniments are generally praised.

Zoe Fulton Scores as Soloist with Orchestra.

Zoe Fulton, contralto, of Pittsburgh, recently appeared as soloist with the Bernthaler Festival Orchestra at Blairsville, Pa. Miss Fulton's lovely voice was heard to advantage in the aria, "O Don Fatale," from "Don Carlos" (Verdi), and such was the enthusiasm of the applause that Miss Fulton was obliged to give an encore.

Herewith is reproduced the notice concerning Miss Fulton's singing, which appeared in one of the local papers:

"A charming stage presence added much to the effectiveness of the prima donna's appearance and, judging by the demonstrations of the audience, she found immediate favor. A voice of lovely quality, combined with authoritative musical insight into the dramatic possibilities of the aria, made her singing of this number an artistic achievement. Miss Fulton responded to the hearty appreciation of the audience with the charming 'Springtide,' by Becker, a most appropriate selection."—Blairsville Enterprise.

Jules Falk at Jacksonville, Ill.

Jules Falk, the young violinist, recently gave a recital at Jacksonville, Ill., assisted by Helen Brown Read, vocalist, regarding which event the Jacksonville Courier said:

The expectations of the large audience of listening to an artist of the first rank were realized to the fullest extent. . . . Mr. Falk's phrasing was most artistic and he displayed a very luscious tone. His technic is impeccable and, in fact, one never feels that there is anything difficult in the composition when listening to the

fluent playing of this artist. In the Mendelssohn concerto in E minor Mr. Falk again delighted his hearers with his masterful interpretation of this ever popular concerto. Especially effective was his playing of the cadenza. The andante of this concerto was a beautiful song in which Mr. Falk's mastery of tone shading from the most delicate pianissimo to the greatest fortissimo appealed strongly to his audience. . . . Mr. Falk played the rapid and difficult passage of this movement with a seeming ease and celerity and built up a splendid climax at the end.

Helen Brown Read sang a group of English songs of varied moods. She impressed her greatest climax in the "Wind and Lyre," by Harriet Ware. The thrill which the audience received in this number yielded to a calm delight in the tenderness and beauty of her singing of the "Lullaby," by Cyril Scott. "On the Seashore of Endless Worlds," by Carpenter, was sung with imagination and dramatic fervor. In this song the accompaniment contributed much to the poetical atmosphere and imagery. . . . In her encore Mrs. Read sang "Sing, Smile and Slumber," by Gounod, in which Mr. Falk assisted with the violin obligato. (Advertisement.)

Paul Althouse's Operatic Achievements Praised in New York and Philadelphia.

Paul Althouse, tenor of the Metropolitan Opera Company, has been praised by the various papers of New York and Philadelphia as follows, the first two relating to his work as Count Neipperg in "Madame Sans-Gene," the next two as Froh in "Das Rheingold," and the remainder as Dimitri in "Boris Godunow":

"Paul Althouse, as Neipperg, was splendid."—New York Herald.

"Paul Althouse injected much dramatic fire into his impersonation of Count Neipperg."—New York Evening World.

"Paul Althouse filled all expectations in his excellent singing of Froh."—New York Times.

"Paul Althouse adapted himself well to the part of Froh."

"The role of Dimitri enables Paul Althouse to show that he is a singer of more than ordinary ability. His voice is of good volume, resonant and true, and is used with ease and intelligence."—Philadelphia Bulletin.

"Paul Althouse sang and acted superbly as Dimitri."—Philadelphia Ledger.

"Paul Althouse, whose excellent method of singing permits his utilization of his tenor voice to the greatest advantage, stood forth among the members of the cast as an artist of merit."—Philadelphia Record.

"Paul Althouse's tenor showed a widening scope and increased richness in the pretender's part."—Philadelphia North American.

"Paul Althouse, who played again the false Dimitri, repeated the moving personation he gave last season, and his artistic stature has gained in impressiveness."—Philadelphia Telegraph.

David Bispham's Many Activities.

David Bispham is at present filling some engagements in the Middle West, and will return to New York by way of Pittsburgh, Washington and Atlantic City, giving recitals en route. He will then begin rehearsals for the revival of his one act drama, founded on a romantic incident in the life of Beethoven, and containing two of his most celebrated songs. Mr. Bispham has, therefore, chosen his cast with the view to giving a fine miscellaneous concert during the second half of the evening. There will be a soprano, contralto, tenor, bass, violinist, and pianist, which should provide a novel entertainment.

Three times during the past season Mr. Bispham sang at the Academy of Music, Brooklyn, before houses which were so crowded that some in the audiences were obliged to sit on the platform. The following is culled from the Brooklyn Eagle, after his third concert:

"He radiated artistic spirit and good will. From the first note he sang, he held his big audience in a spell. . . . He began with the 'Impatient Husbandman,' from Haydn's 'Seasons.' . . . The number was sung with marvelous insight and tone, and besides that, a spiritual meaning. . . . 'The Wedding Song' to Goethe's words, set to music by Loewe, and given with Bispham's explanatory sketch of the event governing it, had a marvelous interpretation. Mr. Bispham used gestures and dramatic poses throughout his recital, in that way vitalizing the numbers. . . .

"Perhaps the most individual number on the program, however, was the recitation to music by Arenski, of Turgeniew, 'In Days Gone By,' with the last line sung instead of recited. Bispham's speaking voice was exquisitely melodious in this recitation, and the break in his voice as he uttered 'But they are dead, long ago, dead,' was marvelously realistic."

Frances Alda Makes Her First Appearance in Indianapolis and Scores a Triumph.

Frances Alda, soprano of the Metropolitan Opera Company, appeared as the principal attraction for the closing concert of the series given annually under the direction of Ona B. Talbot, at Indianapolis, Ind. Mme. Alda was assisted by Pablo Casals, cellist, and Frank La Forge, pianist. This was the first appearance of Mme. Alda in the



Copyright by Mishkin Studio, New York.
FRANCES ALDA.

Hoosier metropolis and that she pleased the music lovers of Indianapolis is indicated in the following reports of the concert in the local press:

"Nature has indeed been kind to Mme. Alda. Besides giving her a voice of wonderful quality and power, she has endowed her with radiant beauty and charm, and withal, a graciousness that captivates her audience. Her program showed not only art of the highest kind, but versatility as well. While her technic is apparently perfect, the requirements of interpretation are not sacrificed to it. In spite of a long and difficult program, Mme. Alda was generous with her encores. She received an exquisite bouquet of American Beauties."—Indianapolis Times.

"Since she had never been heard in Indianapolis there was considerable curiosity as to whether she would be able to sustain the reputation created for her through the press. She did that and more, for with the possible exception of the ever lovable Schumann-Heink, it is doubtful whether a more gracious singer has ever been heard in a local theatre.

"Frances Alda is a singer of versatility. She is genuinely dramatic, and time and again her work was given the dramatic touch in such a way as to give more than a passing hint of what one might expect from her in a big role; but this does not prevent her from singing idyllic little songs in the daintiest manner possible. There is a wonderful richness in her voice, a purity of quality and a tone value which make the real musical appeal. Her technic is perfect, but she never sacrifices the basic principles to the mere mechanics of her art.

"One is oftentimes forced to complain that singers trained in opera are disappointments in concert for the reason that they do not take into consideration what the concert audiences want. This fault cannot be laid at the door of Mme. Alda, for her entire program—in selection, arrangement and treatment—was exactly of the sort that makes the broadest appeal without for a moment being commonplace. Many of her songs and most of her encore numbers were sung in English, and it may be mentioned in passing that encore numbers were given after every group.

"Her phrasing was beautiful, and her sustentions were taken with an ease that emphasized in a marked manner that she is an unusual technician. Her enunciation, too, is worthy of special comment, and is proof of the fact that after all there is no place like the grand opera stage as a training school for perfect diction. Whether she sang in Italian, English, French or German, every word was dis-

tinct and given its true reading, as well as its musical value."—Indianapolis Star.

"Mme. Alda is most gracious, and her singing was a rare treat. She not only has a beautiful voice of exquisite cultivation, but an ease and graciousness of manner that are delightful to her hearers.

"Mr. La Forge's songs, 'I Came With a Song,' and 'In Pride of May,' are so invested with melody and make such a strong appeal to the musical sense, that Mme. Alda repeated the second one."—Indianapolis News.

Helen Ware's Three Appearances in Houston This Season.

Helen Ware's first Texas tour, during the early part of this season, brought quick results in reengagements. Miss Ware's appearance in College Station was the outcome of her first Houston success. The enthusiastic reception of the artist was well merited. To quote one of her critics:

"Helen Ware literally conquered her audience. After hearing Helen Ware, every man and woman who had the



RECEPTION GIVEN IN HONOR OF HELEN WARE AT HOUSTON, TEXAS.

Miss Daniels, Mrs. Waldo, Miss Fuller and other members of the Houston Music Colony are shown in the group. Miss Ware is in the front (center.)

least love for music was stirred deeply by her sincerity and high ideals as expressed in her soulful playing."

Following close upon her College Station concert, Helen Ware wended her way to Houston, where she was heard in concert and also gave a private musicale at the residence of Mrs. Gentry Waldo. Her concert audience appreciated Miss Ware's well chosen program, and encored her after each number. The Hungarian numbers especially awakened great enthusiasm with their temperamental rendition.

The following quotations will express the impression Miss Ware made on Houston music lovers:

"The Hungarian compositions were given with all their compelling intensity, their dramatic climaxes, their soulful expressions of joy or sorrow. . . .

"Following Miss Ware's recital an Hungarian mother with her group of little children approached a friend of Miss Ware's, and with tears in her eyes asked if she might speak to the violinist. The friend replied: 'Certainly, I am sure Miss Ware would like to speak to you. Did you enjoy her music?' The woman replied simply: 'She took me home. . . .'"—Houston Chronicle.

Miss Daniel, the Houston pianist, gave Miss Ware splendid support with her sympathetic accompaniments.

Mrs. Beach Entertained in California.

During the past month in California, Mrs. H. H. A. Beach, the American composer, has amply justified her

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reputation as an indefatigable worker. In addition to energetic application to composition work, she has applied herself to the supervision of several concerts and has attended a number of entertainments arranged in her honor. A brilliant affair was that given for her in San Francisco by the Browning Society on May 7. Some four hundred persons were present and the artist received a notable welcome. The musical program was devoted largely to her own works, two of her Browning songs being sung by Helen Colburn Heath and two movements from the sonata for violin and piano being played by Mme. de Grassi and Uda Waldrop. A week later there followed three important affairs, chief among which was that devised by the Century Club, the largest and most influential woman's club in the city. Mrs. Beach already has been extended the courtesy of the Massachusetts Building and the Panama-Pacific Exposition.

But the composer has won distinction of late in the East as well as in the West. On April 22 the Amphion Club, of Melrose, Mass., performed her cantata, "Sylvania," for mixed chorus with soprano, contralto, tenor and bass solo parts. A difficult work and abounding in details of musical fascination, it was smoothly given and was received with the utmost enthusiasm.

Only Pianist Under Culbertson's Management Booked for a Hundred Concerts.

To Thuel Burnham belongs the unique distinction of being the only pianist under the management of Harry Culbertson, of Chicago. Furthermore, Mr. Burnham has signed with Mr. Culbertson for a hundred concerts next season. The manager is booking the gifted pianist for appearances which will take him to every section of the United States from coast to coast.

Today, Wednesday, May 19, Mr. Burnham leaves for a three weeks' tour in the Middle West, which tour will close his present season, which has been a very busy one,



THUEL BURNHAM.

his engagements having taken him to the North, South, East and West. He also made a special tour of New England.

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MINNEAPOLIS BREVITIES.

Minneapolis, Minn., May 11, 1915.

At a concert given in the Auditorium Sunday evening, May 2, the Arpi Club, a Swedish organization of eighteen men's voices, sang in competition with the Twin City Quartet Club for the Lindquist Cup, offered by that piano house. The cup stands three feet high, and is one of the most beautiful things of the sort ever seen here. The Arpi Club won by six points. These two clubs will have to contest for three consecutive seasons before the cup can be taken to the winner's club rooms. The Arpi Club won because of the fine drilling that the artist director, Hjalmar Nilsson, has given it. This club is about eight years old, many of the original singers are yet with it, and Mr. Nilsson has always been its conductor. The program was opened and closed with numbers sung by the combined clubs under Mr. Nilsson's baton. The Arpi sang a song by Broleen and a folksong, "Grata Lill." The Twin City Quartet Club sang under the direction of John Dahle.

The clubs were ably assisted by Hannah Hoiby, soprano, who made her bow to the Minneapolis public as soloist with the Minneapolis Symphony Orchestra. She sang songs in English, Swedish and Norwegian. Miss Hoiby was accompanied by Mrs. John Dahle.

NORTHWESTERN CONSERVATORY NOTES.

The most important event of the month was the chamber music concert given by Franklin Krieger, head of the Piano Department; Abe Pepinsky, head of the Violin Department, and J. Grant Dent, of the Cello Department. A large and appreciative audience was in attendance. After the concert there was an informal reception in the students' reception room and the adjoining studios on the fourth floor. Pupils of Mr. Krieger acted as ushers and served at the refreshment table. The reception room and the concert hall were decorated in wild plum blossoms.

The Conservatory Extension Department is being called upon to supply talent for an increasing number of entertainments this year. Those of this week are: Under the auspices of the Epworth League of the Methodist Church of Faribault, Earl Van Dusen, an advanced pupil of the Expression Department, gave on Friday evening the three-act comedy drama, "A Pair of Spectacles."

Under the auspices of the Westminster Club, the one-act play, "The Marble Arch," was given in the Donaldson Tea Rooms, on Monday evening. Those taking part were Imogene Hattenbach, Olive Knappen, Earl Van Dusen and Harry Holbrook.

John Seaman Garns, head of the Expression Department, is to give a program of Irish readings and songs at St. Stephen's Church on May 7.

Carl Nelson, of the Dramatic Department, gave a group of readings and a chalk talk at the Norwegian Danish Methodist Church on April 21. The program was given under the auspices of the Baraca Class. On Monday evening Mr. Nelson read at the Church of Christ.

Virginia Owens, pupil of Miss Alexander, played a group of piano solos on Friday evening at the First United Brethren Church.

Under the auspices of the Parents' and Teachers' Association, Henrietta Groth, pupil of Miss Daugherty, played at Bremer School on Tuesday afternoon.

Ethel Alexander of the Conservatory Piano Department, appeared on a program at the Y. W. C. A. on Monday evening.

On Friday evening, May 7, Lilly Kingstedt, pupil of Miss Alexander, will play at the William Penn School, the program being given under the auspices of the Parents' and Teachers' Association of that school.

At the regular student hour on Wednesday afternoon, the following pupils appeared in recital: Violet Kullberg, pupil of Miss Westvig; Minnie Bush, pupil of Mr. Beck;

Joyce Dorsey, pupil of Miss Daugherty; Magdalene Solberg, pupil of Mr. Patterson; Flossie Hopper, pupil of Mr. Garns; Grace Everett, Harriet Gogle, Ethel Lyman and Vernon Williams, pupils of Mr. Krieger.

A miscellaneous program of piano, voice and expression numbers is to be given by the faculty of the Northwestern Conservatory on Saturday, May 8, at 11 a. m. Those appearing are Ethel Alexander, pianist; Elizabeth Brown-Hawkins, soprano; Robert Fullerton, tenor, and John Seaman Garns, reader. The recital is free to the public.

On April 27 at the Central High School, Estelle Holbrook, dean of the conservatory, addressed the girls of the senior class on the subject of vocational work.

The conservatory bulletin has posted the following list of the 1915 graduates. There were forty-four diplomas and certificates issued to adult students. Conservatory Piano Course: Harriet Gogle and Roy Schwieger, Minneapolis. Teachers' and Players' Course: Louise Bayha, Niobrara, Neb.; Joyce Dorsey, Kansas City, Mo.; Grace Everett, Livingston, Mont.; Marie Holland, Clear Lake, Minn. Normal Piano Course: Minnie Bush, Granite Falls, Minn.; Gerda Carlson, Cambridge, Minn.; Frances Frankson, St. Paul; Eleanor Froberg, Burr, Minn.; Marie Johnson, Seaforth, Minn.; Lilly Kingstedt, Annandale, Minn.; Vienna Larson, Akeley, Minn.; Beth

Lawrence, Minneapolis; Ethel Lyman, Rochester, Minn.; Genevieve McLaughlin, Blue Earth, Minn.; Reba Newcomb, Minneapolis; Esther Sandberg, Minneapolis; Stella Scarvie, Decorah, Iowa; Magdalene Solberg, Aberdeen, So. Dak.; Esther Wetzel, Wausau, Wis. Public School Music Department: Olive Cory, Hardin, Mont.; Mae Haverstock, Minneapolis; Ennis Johnson, Alma Johnson, Cloquet, Minn.; Ethel Atwood and Anna Costello, Graceville, Minn.; Florence Danielson, Litchfield, Minn.; Margaret Dill and Ethel Martyn, Wabasha, Minn.; Theresa Dreever, Arlington, Minn.; Alleyene Kempton, Perham, Minn.; Beatrice Konchal, Minneapolis; Marion Ponsford, Clearwater, Minn.; Margaret Zeney, Stanley, Wis. Expression Department: Leone Putney, Nashua, Iowa. Physical Training Department: Dorothy Merrill, Minneapolis. Domestic Science Department: Georgia Brown, Litchfield, Minn.; Julia Mills, Minneapolis; Ruby Settle, Bozeman, Mont. Public School Drawing Course: Leeta Walter, Beatrice Konchal, Minneapolis; Alma Johnson, Cloquet, Minn.; Marion Ponsford, Clearwater, Minn.

Mr. Fullerton, of the Voice Department, is preparing a cantata to be given at Stanley Hall during the commencement days, and has as his assistants Louise Bayha, Marie Holland, Henrietta Groth, Harriet Gogle and Flossie Hopper. On Friday Mrs. Fullerton entertained them at luncheon. RUTH ANDERSON.

Arkady Bourstin Thrills Audience.

Arkady Bourstin, the young and gifted violinist, enjoys the distinction of being the first instrumentalist to be engaged to appear as soloist at the series of concerts which



Photo by Underwood & Underwood, New York.
ARKADY BOURSTIN.

is being given at the Twelfth Regiment Armory, New York. He appeared at the concert on May 9, the other soloists being Hermann Weil, of the Metropolitan Opera Company, and Mary Jordan, formerly of the Century

Opera Company. Mr. Bourstin played the introduction and rondo capriccioso by Saint-Saëns with such brilliancy of technic and beauty of interpretation that the immense audience clamored for more so insistently that he was obliged to add the "Prize Song" from "Die Meistersinger."

Mr. Bourstin is the proud possessor of one of the finest violins, of the Johannes Baptiste Guadagnini make, in existence. It was made in 1775 and was owned by Arnold Josef Rose for some twelve years. Mr. Rose is known to fame as the first violinist of the Rose Quartet, as leader and soloist in the Vienna Court Orchestra and as leader of the Bayreuth Festivals.

This season Mr. Bourstin declares to have been a most prosperous one for him and he expects to play at many concerts next season. Haensel and Jones, under whose management Mr. Bourstin has placed himself, are already booking a tour for him next season.

Gittings and Griffiths Pupils to Be Heard in Recital at Pittsburgh.

On Friday evening, May 21, the piano pupils of Joseph H. Gittings, the pianist and pedagogue of Pittsburgh, Pa., will give a recital at Carnegie Music Hall in that city. Works by Bach, Beethoven, Rachmaninoff, Moszkowski, Liszt, Schubert, Chopin, Brahms, Rubinstein, Haydn and Weber will be played by the students.

Three vocal pupils of Anne E. Griffiths will assist in making the program a thoroughly enjoyable one. Two songs by Brahms, one by Massenet, Dell'Acqua, La Forge and Weber will comprise their offerings. Music lovers of Pittsburgh are looking forward to this event with much interest.

Celine VerKerk Sings.

Celine VerKerk, the Spanish-American soprano, was soloist at the Alumnae of Morris High School benefit, May 3, the concert taking place at Bronx Church House, New York. She sang songs by modern composers and made a fine impression on her large audience. A voice of beauty and expression are united with a handsome personality. More will be heard of Mme. VerKerk in the near future.

Christine Miller's Boston Success

AS SOLOIST AT THE CENTENARY OF THE
HANDEL AND HAYDN SOCIETY APRIL 14, 1915

EVENING TRANSCRIPT: "Miss Miller sings with a quick intelligence and a just feeling that heighten the beauty of her tones."

CHRISTIAN SCIENCE MONITOR: "The chief honors go to the baritone and the contralto, who sang their arias with great vocal and interpretative command. Miss Miller gave a full-voiced and brilliantly phrased study of the 'Joan of Arc' aria. Her reading of the text had dramatic attractiveness and her performance of the melody had great technical interest."

DAILY ADVERTISER: "Miss Miller, who has a contralto voice of extensive emotional range, sang the famous aria with a sweetness and strength of tone seldom heard."

GLOBE: "Miss Miller, a contralto for some reason heard too little in this city, had the place of honor on the program. The voice is a beautiful one, used with true skill and artistic sense. It possesses color admirably suited to this music. The singing indicated interpretative perception of a high order."

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Ferdinand and Hermann Carri, directors and founders of the New York Institute for Violin Playing, Piano and Vocal Culture, have, from a modest beginning, over two decades ago, brought this institution to a very high standard, and it has ranked with the leading musical institutions of the United States many years.

Ferdinand Carri, head of the violin department, whose reputation as virtuoso and teacher is of long standing, has developed a large number of artists, some of whom are now holding prominent positions as violinists in the opera and symphony orchestras, or are appearing in concert as soloists. Ferdinand Carri also is known as a master possessing the gift of developing in his pupils all the excellent qualities necessary for good violin playing. Among the numerous compositions by Ferdinand Carri are his well known "Violin School," which includes his famous "Special Studies" for the development of the mechanism of the left hand, and the flexibility and freedom of the bow arm in legato playing, and his "Special Scale Studies" in a new form, op. 21, for violin.

Among the great number of flattering letters which Mr. Carri has received on this work are some from the most prominent authorities in Europe, such as the late Joseph Joachim, Berlin; Otto Sevcik, Prague; A. Lefort, Paris; Edmund Singer, Stuttgart; Jenő Hubay, Budapest; Leon Desjardins, Paris; Florian Zajic, Berlin; Emil Sauret, London, etc., etc. Mr. Carri has also written cadenzas for the two great concertos by Paganini, as well as cadenzas for the concertos by Beethoven and Brahms, "Fantaisie Caprice" for violin solo, in memory of Paganini; "Elfen-tanz" (concert etude in thirds), a number of transcriptions, etc.

Hermann Carri, head of the piano and vocal departments of this institution, also enjoys an enviable reputation as virtuoso and teacher, whose successful system of instruction is well known by musicians and students throughout the musical world.

Hermann Carri has also composed a number of instructive technical works, all of which show originality and great creative powers. Among these works are "Six Sketches" entitled: "The Princess' Ocean Voyage to the Unknown Islands," "Gavotte Antique," "Trois Morceaux Romantiques," "Valse Caprice," "Mazurka Elegant," "Valse Noble," three "Etudes de Concert" and twenty-four vocal studies. Mr. Carri is also the composer of two operas, "Suite Romantique" for violin and piano; quartet for piano, violin, viola and cello; quintet for piano, two

violins, viola and cello, all of which are well known to the musical public in this country as well as in Europe.

Helen Stanley Scores at the Detroit and the Des Moines Festivals.

Helen Stanley appeared again as soloist, singing for her program number an aria from Debussy's "L'Enfant Prodigue." Miss Stanley has a pure soprano voice of much power and endowed with the vibrancy and opulent tonal freshness of youth. She uses this voice artistically and charmingly, and appears to have a fine feeling for tone coloring. As a matter of course Miss Stanley was obliged to respond with a recall number.—Detroit Free Press.

The second part is for soprano solo, and Miss Stanley carried it brilliantly. Her voice is powerful and capable of much dramatic emphasis, excellently suited to just such a number.—Detroit Journal.

Helen Stanley again appeared as soloist and even surpassed the favorable impression she created Friday night. The smoothness and beauty of her tone, particularly in the upper register, was ably displayed in the "Air de Lia," from Debussy's "L'Enfant Prodigue." Her training has been excellent and her vocal ability is splendid.—Detroit News Tribune.

The second division of this work is given over to a soprano solo rendered last evening by Miss Stanley in a manner which must have warmed the heart of the composer, and which certainly won the unqualified approval of the audience. Miss Stanley has a beautiful voice, and finely developed, and she sings with the authority and the insight of a genuine artist.—Detroit Free Press.

Helen Stanley, gracious, charming and an artist of the first rank, was heard here for the first time last evening. It is to be hoped she will return some day. Of splendid range and good volume, Miss Stanley has a voice of great beauty. She is a big soprano and to her art of singing she has added another gift—a touch of the dramatic—which gives added beauty to such an aria as Micaela's from "Carmen," and the Debussy aria from "L'Enfant Prodigue." Splendid in her program numbers, she gave great pleasure with her encores, an aria from "La Tosca" and Wagner's "Dich Theure Halle."—Des Moines (Ia.) Register and Leader. (Advertisement.)

Leginska at Saratoga.

Ethel Leginska, the English pianist, gave a recital at Saratoga Springs, N. Y., April 30. She also appeared on a program given at the Academy of Music, Brooklyn, May 2. The appended notices tell the story of her success:

MISS LEGINSKA IS GIVEN BIG OVATION.

SARATOGIANS HELD UNDER SPELL OF WONDERFUL PLAYING FOR TWO HOURS.

The wonderful Ethel Leginska received a cordial ovation last evening in the First Baptist Church, Saratoga Springs, when she returned to this city to give her second recital. Saratogians had remembered her first recital of two years ago and as a consequence

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the auditorium of the church was well filled by music lovers and by admirers of Miss Leginska.

For nearly two hours she held the thoughts, the interest and admiration of the audience and when she had played her last number each was sorry that it was not the first, so wonderfully did Miss Leginska hold the attention of the audience. Dressed in an appealingly boyish fashion, she does not appear to be one who could draw from the piano the expression, the power, the sweetness and loveliness that she actually does. Miss Leginska is acknowledged one of the real masters of the piano in this country. She has played before the largest audiences which a master pianist has been capable of drawing, not only in all the chief cities of this country, but in those of Europe. . . . The audience who heard her last evening and were swayed by the spell of her miraculous touch saw plainly why she has been such a drawing card.—Saratoga Sun, May 1, 1915.

Ethel Leginska, the feminine Rosenthal of the piano, played "Blue Danube Arabesques," by Schulz-Evler. It is the sort of thing which Miss Leginska does better than anybody else now on the stage, the only question being whether it is worth while to lavish such perfection of technique upon music so little worth while. Her encore number showed that Miss Leginska has a good legato and considerable feeling.—The Brooklyn Daily Eagle, Monday, May 3, 1915. (Advertisement.)

A Mary Lindsay Oliver Pupil.

Carl Spence is the young tenor who was recently heard by a number of vocal authorities and musicians in Chicago and created such an excellent impression that there are now several persons interested in planning a course for the developing of this young singer. Gifted with a voice of great lyric sweetness and power, he already has accomplished much as a student of Mary Lindsay Oliver



MARY LINDSAY OLIVER AND HER PUPIL, CARL SPENCE.

in Moline, Ill., who thus far is entirely responsible for the discovering and developing of his voice and musicianship.

At present Mr. Spence is soloist at the Christian Science Church in Moline, and on May 10 appeared in a program at the Moline High School with Grace Stewart Potter, of Chicago. A little later in the month Mr. Spence will be heard in recital at the studio of his teacher.

The accompanying picture was taken in Miss Oliver's studio, which enjoys a reputation as a center of the best kind of musical culture.

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PHILADELPHIA ORCHESTRA "POPS" PROVE BIG SUCCESS.

To Be Repeated Next Year Probably on Larger Scale—House Crowded at Each Concert.

Philadelphia, Pa., May 15, 1915.

No musical enterprise of any sort whatsoever has ever received the high degree of popular endorsement in Philadelphia which has been accorded the "Pop" concerts inaugurated last week by the Philadelphia Orchestra. For two weeks, closing this evening, the Academy of Music has been crowded nightly by folks who like this new concoction of lemonade and popular music. The small tables on the parquet floor at which refreshments are served have been preempted in advance of every concert and little space in either parquet circle of the upper floors of the academy was available at the box office.

Indeed, the second week of the concerts has enjoyed larger attendance and more enthusiastic approval than the first week; and there are plain indications that the series could be extended, without endangering their popularity, as long as the weather remains tolerably cool. The Orchestra Association has given no intimation that such a plan is even under consideration, but Leopold Stokowski, Manager Edmunds and prominent guarantors have expressed the keenest appreciation of the success of the idea and have given assurances that it will be repeated next year, probably on a somewhat larger scale.

Evidences of the educational value of such concerts can be seen in every audience. During the last two weeks the orchestra has won the support of thousands of persons to whom during the preceding fifteen years of its existence it has been nothing more than a name. By skillfully chosen programs and splendid performances the organization has also performed in these concerts a large volume of missionary work in the correction of popular musical taste.

Thaddeus Rich and C. Stanley Mackey alternated at the conductor's desk. Through his sterling work as concertmaster, as well as soloist, Mr. Rich has won a highly enviable status in this musical community. He conducts with excellent taste and fine spirit and has received an ovation at his every appearance during this series of concerts. Among the soloists this week were Vivienne Segal, Evelyn Starr, Helen Buchanan, Mabelle Addison, Elsa Lyons Cook, John K. Witzman, the able assistant concertmaster of the orchestra, Alfred Lennartz, Effie Leland Golz, Viola Brodbeck, Clarence Fuhrman and Margaret Ashmead Mitchell, the accomplished pupil of Edwin Evans.

FRANK GITTELSON PLAYS OWN COMPOSITION.

One of the most pleasing musical events of this week was the recital given by Frank Gittelton at Horticultural Hall on Monday evening. For the first time in this city Mr. Gittelton gave a work of his own composition. It was a simple air, conceived along an imaginative mood, but it sufficed to show that this young man's talents are creative as well as interpretative. The program also included a valse written by Godowsky and dedicated to Gittelton,

the Bach air and fugue in G minor and the Franck sonata.

EDWIN EVANS PRESENTS PUPIL.

Edwin Evans, the Philadelphia baritone, presented his talented pupil, Margaret Ashmead Mitchell, in a costume recital at the Little Theatre last Tuesday evening. Both on this occasion and on her appearance this week with the Philadelphia Orchestra she achieved a success which justifies rosy predictions for her professional future and at the same time lays flattering tribute to her able instructor, Mr. Evans. Principal numbers offered by Miss Mitchell were a group of Scotch songs, a group of songs from the eighteenth century, including the "C'est Mon Ami" of Marie Antoinette, Purcell's "Nymphs and Shepherds," Haydn's "My Mother Bids Me Bind My Hair," Arne's "Polly Willis" and Bishop's "Lo, Here the Gentle Lark," and a group from the nineteenth and twentieth centuries.

H. P. QUICKSALL.

Marcia van Dresser Becomes a Member of the Chicago Opera.

Marcia van Dresser, soprano, who recently returned from Europe on account of the war, has had a varied



MARCIA VAN DRESSER.

career. Beginning as a mezzo with the Bostonians while still a young girl, she attracted the attention of Augustin

Daly by her marked histrionic gifts. After attaining success in the drama, Miss van Dresser became a member of the Metropolitan Opera Company, which she soon left to go to Munich in order to pursue her studies under Professor Fuchs and Frau Schwarz-Hanfstaengel. She has appeared in opera in Munich, Dresden, Dessau, and Frankfurt, singing the roles of Elsa, Elisabeth, Eva, Senta, Sieglinde, and Guttrune (of Wagner), the Countess, Pamina, Fiordiligi (of Mozart), Iphigenia and Eurydice (of Gluck), Halevy's Jewess, Agathe, in "Freischütz," Marguerite in "Faust," Micaela in "Carmen," Tosca, Aida, the Queen in "Don Carlos," Amelie in "Un Ballo in Maschera," the Marschallin in "Rosenkavalier," Fidelio, and others. While at the Frankfurt Opera, Miss van Dresser sang also at many other German opera houses such as Wiesbaden, Leipzig, Mannheim, Darmstadt, Diedenhofen, etc., and in addition was heard in concert.

Since her return to this country, Miss van Dresser has sung at the homes of Mr. Pulitzer, Felix Warburg, and the lamented Karl Bitter, in addition to her recital at Aeolian Hall, New York, where she was heard by Cleofonte Campanini, who engaged her as a member of the Chicago Opera, with which she will sing several of the Wagner roles and also those of Verdi.

Julia Heinrich Appreciation.

James Huneker writes enthusiastically about Julia Heinrich in a recent issue of Puck. The notice in its entirety follows:

"At the song recital of Julia Heinrich, in Aeolian Hall, I stayed from the first number to the ultimate encore. And this was a pleasure, not a task imposed by a sense of critical duty. I had missed her first recital, and, with it, I believe, a better planned program; but I am a lover of Brahms, and I could easily have dispensed with the French group on this second program, though Miss Heinrich sang superlatively well 'Apres un reve,' by G. Faure. I fancy Brahms suits her grave reflective style better than, say, Debussy; yet so versatile is the American singer that it is mere cavilling to ask for more. One other thing I noted—the absence of the dramatic, rather, the operatic, in this song scheme, for which I breathed easier. When I go to a Lieder recital I like to hear Lieder, not excerpts from opera, though I suspect that Julia Heinrich has in her the dramatic leaven; she would not be a leading soprano at the Hamburg Opera, Germany, as she was till the war rudely intervened, nor, by the same token, would she be the daughter of Max Heinrich, himself the most dramatic Lieder singer of his generation. She sang Schumann, Robert Franz, Richard Strauss, Faure, Debussy, Bachelet, some old English songs by Carey, Arne, and two songs by Max Heinrich—who presided at the keyboard, accompanying her in his accustomed incomparable style. Heinrich, as a composer, was new to me. I liked best his second song 'Autumn Eve,' the lyric evocation of a tiny autumnal landscape, full of veiled melancholy; possibly because it was repeated I preferred it to his 'Dreams,' the words of which are not as poetic in sentiment as the 'Autumn Eve.' But both songs are in the best tradition of sound German Lieder. I was agreeably disappointed in the quality of Julia Heinrich's organ. I had heard her described as an artist of the first rank, one who made much of her rather mediocre vocal material; on the contrary, I found something to criticize in her readings, even in her tone production—particularly in the upper register—while her voice proved to be rich, velvety in the middle, admirably controlled in shading, and very musical; indeed, she has the musical temperament in a rare degree. She never resorts to trickery of the sort we notice in some singers. Serious, reposeful, her utterances charged with genuine eloquence, she sang some of her numbers with a complete expression of their poetry, of their deep musical meanings. She has charm. She has flexibility of mood. She does not as yet—take the heaven of song by storm, rather does she woo her hearers. In 'Moonlight' the 'Young Nun,' and several of the Strauss Lieder, she gave us unalloyed artistic joy. Perhaps, as far as fulness and fruitiness of tone, her singing of 'Annie Laurie' was the best of the afternoon. Julia Heinrich has brains and voice, and if the vision is not as imaginative as it might be, it is because Max Heinrich has set a pace for her—as he once did for all Lieder singers—that is very trying. She has (not a minor detail) an interesting personality, and is evidently destined to make a career in music drama. She will go far."

Whitmer Students Heard at Pittsburgh.

At the Pennsylvania College for Women, at Pittsburgh, Pa., T. Carl Whitmer presented his students in the fourth annual recital of original compositions on Thursday, May 6. Works for piano, violin and voice were heard. Those whose compositions were heard were Edna Evans, Mildred McWilliams, Constance Eberhart, Emma K. Mayhew, Ida K. Mervine and Pauline McCaw. Each displayed the careful training received under Mr. Whitmer's able guidance.

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Valeri Pupils Scores in Fort Wayne.

Lucy Bash, who possesses a beautiful soprano voice, and who has been studying with Delia M. Valeri, of New York, for the last two seasons, recently appeared in recital



LUCY BASH.

in Fort Wayne, Ind., and was accorded an unusual reception. The following press comments are an adequate illustration of the success of this young singer, for whom such artists as Bonci, Martinelli, Ferrari-Fontana, Pini-Corsi united in predicting a brilliant career.

"The audience was equally charmed with the unspoiled and sincere attitude of Miss Bash, who, in spite of considerable praise, does not yet believe she has anywhere near reached her goal. Musically, Miss Bash displayed the same lovely quality of clear, sweet soprano so marked of her singing when she was first heard in musical circles and in public. Her growth in coloratura work and range is especially noted and her runs and trills of smooth and even quality speak for the hours she has put in in practicing exercises. Her diction and interpretation are particularly clear and pleasing."—Fort Wayne Journal Gazette.

"Lucy Bash was received with open arms and given a royal welcome last evening by an audience which might well have numbered itself many times over, so great was the interest in the appearance of the singer, whose hard work in New York under Mme. Valeri for the past sev-

eral years had its fruitage in the artistic recital given last night. . . . Her program included seven numbers and two encores, and she sang them all with a poise and freshness, and a clearness of enunciation that delighted her hearers. . . . Miss Bash handles her voice well in both runs and trills, as well as in sustained tones, and its quality is uniformly sweet and clear."—Fort Wayne Sentinel.

"Miss Bash's voice is a pure coloratura of very high quality and of such purity of tone that makes her softest, sweetest note as correct as the most powerful. Her trills and runs are wonderful. Along with an exceedingly beautiful voice she is young and possesses a delightfully charming manner. Her program was well chosen to show off to the best the various phases of her voice."—Fort Wayne News.

Noted Artists at Charity Concert.

On Tuesday afternoon, May 11, an interesting concert was given at Ritz-Carlton Hotel, New York, the proceeds of which went to further the work of the Girls' Protective League and Employment Exchange. The artists were Geraldine Farrar, Mr. and Mrs. Ossip Gabrilowitsch and Francis Rogers, and with such an array the affair could not but be a success.

Mr. Rogers opened the program with a group of songs by Carissimi, Lulli, Cornelius and Brahms, and in his second group he sang works in English. They were: "Since First We Met" (Rubinstein), "The Fairy Pipers" (Brewer), and "Border Ballad" (Cowen). Mr. Rogers was obliged to respond to encores.

Mrs. Gabrilowitsch sang a group by Brahms and four songs in English, accompanied by her husband. "Morning Hymn" (Henschel) was received with especial favor, and the two Scotch songs, "Coming Thru the Rye" and "Ah, Charlie Is My Darling," evoked a storm of applause which resulted in recalls.

"Song Without Words" (Mendelssohn), "If I Were a Bird" (Henselt), gayotte (Bach-Saint-Saëns), "By the Sea" (Arensky) and "Venezia e Napoli" (Liszt) were Mr. Gabrilowitsch's beautifully played contributions to the program.

Miss Farrar sang "Sternlein" (Moussorgsky), "Sylvain" (Sinding), "Das Immchen" (Franz), "Ein Traum" (Grieg), "I've Been Roaming" (Old English), "Before My Window" (Rachmaninoff), "Paix du Soir" (Gretchaninow), and an aria from "Carmen." Among her encores was the "Depuis le Jour" aria from "Louise."

Isidore Luckstone at the piano gave able support to Mr. Rogers and Miss Farrar.

Northwest Music Teachers' Convention.

In the Bellingham, (Wash.) American-Reveille there appears the following notice, which will be of general interest to music lovers of the Northwest:

"Musicians of four states are anticipating with keenest interest the convention of the Northwest Music Teachers' Association, to be held in Tacoma from June 16 to 19,

Mrs. Irving J. Cross has been chosen to represent Bellingham as a pianist for the final concert of the convention. The program will include modern composers."

Recent Appearances of Martha S. Steele.

On Monday afternoon, April 5, Martha S. Steele, contralto, appeared before the Historical Society of Pittsburgh, at the Hotel Schenley, her fine work being much appreciated. She sang a group of songs by Russian composers on Sunday afternoon, April 11, at the Miles Theatre, Pittsburgh, for the benefit of the Russian relief fund. Tuesday, April 13, she sang a group of songs by Franz before the Tuesday Musicales of Pittsburgh, in honor of the centenary of Robert Franz. Wednesday, April 14, she sang at a reception given at the home of Mrs. William M. Carothers. She was heard at a private musicale given for the benefit of the Belgium Relief Fund, on Wednes-



MARTHA S. STEELE.

day, April 20; and on Friday afternoon, April 30, she gave a recital before the Woman's Southern Club, at the Hotel Schenley, singing a group of songs by American composers. In this group was "O Moon Upon the Water," by Cadman, recently published, which was sung for the first time in public in Pittsburgh upon this occasion.

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Yolanda Mëro—"A Woman Trained Virtuosa."

It is a curious coincidence and one that should be very gratifying to women generally and to suffragists in particular, that a woman pianist who has been acclaimed by critics all over the country as possessing a remarkable degree of "masculine efficiency" in her playing should be in the words of a Western paper the pure and unadulterated product of woman's musical training.

At the age of six, this pianist, Yolanda Mëro, began her studies at the Budapest Conservatoire under Augusta Rennebaum (pupil of Liszt) and so quickly did the youthful prodigy absorb her teachings that within a few years she was appearing publicly and astonishing all who heard her by her remarkable musical interpretations.

Her career from this very early starting point has been a continuous series of wonderful successes which have brought her in her young prime to the top rank of pianists; universally so acknowledged not only in America and Europe but in Mexico as well.

Such tributes as have been paid the Hungarian virtuoso by the press of these three countries are appreciated fully only when one has heard Mme. Mëro play. They could easily form a strong argument against disbelievers in woman's equal supremacy with man in music. Appended are a few from a vast number of such notices that could be used:

"Mme. Mëro is one of those women to whom we are now becoming accustomed, who, though blessed with the grace and charm of womanhood have the mental grasp which used to be considered the distinguishing mark of the man. The piano under her fingers has the big full tone not forced, but sonorous as from power easily used, not the nervous strength of the overwrought woman, but the large energy of sane head and vigorous body."—Chicago Evening Post.

"Mme. Mëro must be accorded a place among the few great woman pianists, and not many male masters of that instrument equal or surpass her in technical efficiency, power and brilliancy."—Philadelphia Evening Bulletin.

"Mme. Mëro is unlike any other woman player in that she has her own individual magnetism of heart and artistic qualities, and these are stupendous. She has all the man power in her intelligent and physical grasp of the keyboard and all the delicacy of her own sex. She played as no one else has in this city since De Pachmann and Josef Hofmann, and with a combination of fire and spirituality worth going miles to hear."—San Francisco Chronicle, November, 1912.

"Mme. Mëro more than justified the reputation which had preceded her. She is the giantess of the piano, endowed with a marvelous technic and artistically and mentally able to hold her own with the great pianists of the world."—Minneapolis Tribune, March, 1914.

Detroit Enthusiastically

Praises Yvonne de Tréville.

"Yvonne de Tréville ranks high among the coloratura sopranos of the day."

"Mlle. de Tréville was already known to Detroit as an artist of fine attainments and unusual natural equipment, but the appearance with orchestra, by means of which she had principally displayed her talents, had given hearers very little idea of her versatility."

"The dramatic passion and strength of the aria from Charpentier's 'Louise,' and the mad scene from Meyerbeer's 'Camp of Silesia,' beside affording the artist opportunity to display her ability as an interpreter of florid music, recalled forcibly the hollowiness and pretense of the great mass of the operatic music written during the early part of the last century. So it came about altogether that Mlle. de Tréville's recital was instructive, as well as entertaining."

"Naturally, therefore, the most brilliant part of Mlle. de Tréville's work from a technical standpoint was heard in the first and second divisions of her recital."

"Here she displayed a wonderfully finished technic, fullness of tone quality, and great facility in the art of bel canto. Happily, too, Mlle. de Tréville is more than a mere purveyor of pyrotechnics. She has power of characterization as well as technic, and a depth of tonal resource which gives her a wide range of expression."—Detroit Free Press.

"Her program, entitled 'Three Centuries of Prime Donne,' given in the characteristic garb of the period and with the stage settings in the style of a French garden, had educational as well as real artistic merit. . . . The selections were chosen to display the florid style of singing especially cultivated by Mlle. de Tréville, and brought her decided approval."

"Mlle. de Tréville's diction is excellent; she is a musician of fine training and broad experience; her personality is as attractive as her voice is beautiful. The combination

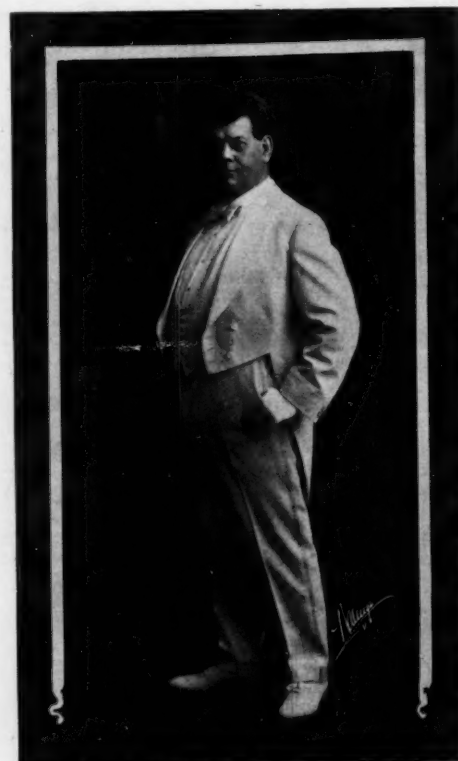
makes for a recital unusually refined in its intelligence of interpretation and artistic sense."—Detroit News.

"Such was the inspiring scene which greeted the great singer on her appearance in the court dress of the reign of Louis XIV, and in response, she gave freely of her perfect art, every number on the program being flawlessly executed and interpreted."

"De Tréville's interpretation of the aria from Charpentier's 'Louise' was absolutely in accord with the intention of the composer containing the deep and dreamy significance he has allied with a certain degree of brilliancy. The stage presence and beauty of the singer gratify the eye, as her exquisite voice does the ear, and help to enhance the unusual pleasure she gives her audiences."—Detroit Saturday Night.

Charles W. Clark's Recital Innovation.

The musical public of Chicago and the many music lovers from the East, South, North and West will be glad to learn that Charles W. Clark, the eminent baritone, has decided, owing to many out of town requests, to give during



CHARLES W. CLARK.

ing the month of July a series of four morning musicales in the Assembly Hall of the Bush Conservatory, Chicago. The musicales will occur on four consecutive Saturdays, July 10, 17, 24 and 31.

It is true that during the summer months visitors are deprived of good music and this innovation should meet with great success. The price of admission for the series will be \$5.00. However, all of Mr. Clark's pupils will be entitled to a complimentary admission to those recitals. For this also Mr. Clark should be commended, as indeed his students may look forward to a rare artistic and vocal treat, which should add greatly to the interest shown in their weekly vocal lesson.

Tregina's "North and South" Played by United States Marine Band Orchestra.

At the concert given by the United States Marine Band Orchestra at its barracks in Washington, D. C., on Monday, April 26, Arthur Tregina's symphonic fantasia, "North and South" was performed, with the composer conducting. From a theme of great simplicity, Mr. Tregina has woven a fantasia, more operatic than symphonic, though with keen understanding of his purpose. It was his intention to work out a more elaborate setting, but with the first movement his idea and meaning were brought to full climax, justifying his choice of title.

Mr. Tregina is a member of the United States Marine Band and will soon retire from service, after which he will give his time to composing, his work having been played by the Boston Symphony Orchestra. The best musicians of Washington are interested in his efforts in that line of endeavor, a field in which he has already attained an excellent success.

Helen Frances Chase a Versatile Artist.

Under the competent direction of Helen Chase, the premier performance of "Faust" in New York on April 22 (this being the beginning of an educational series of grand opera) was a decided success. Great credit is due Miss Chase, who not only proved herself a proficient musical director, but an artist possessing fine piano technic. Her performance of the accompaniments was so complete in brilliancy and interpretation that one scarcely missed the orchestra.

The musical career of this young artist has been very interesting, as she began serious study at the age of six. Guided by her musical parents, her instruction was so complete that at an early age she was busily engaged with concert accompanying and solo work, including many performances of concertos with orchestra. At the age of sixteen she had organized a large orchestra for which she accepted many engagements, and at this time her career as coach and musical director also started.

While a student in Syracuse University, she was honored with a scholarship of merit, and in 1909, at the age of nineteen, on receiving her degree of Bachelor of Music, she entered upon a course of study with Rafael Joseffy in New York. This master gave her great encouragement as a soloist, but after two years with him, she was forced to discontinue owing to the pressure of her work in coaching, accompanying and musical directing, which, after all, seemed to be her original tendency.

Miss Chase, through the notice of Rudolf Schirmer, Reginald De Koven and Arthur Hammerstein, has held



HELEN FRANCES CHASE.

positions as assistant to the musical directors of "The Firefly," "Rob Roy" and "Robin Hood" companies, musical coach for the Edison Kinetophone Company, etc. For the past three years she has acted as assistant to Oscar Saenger, and at present is seriously occupied in coaching artists for the spring grand opera companies, and rehearsing the cast for the future performances of opera under Mr. Clemons' management.

Erie Knows the Value of Its Excellent Symphony Orchestra.

Closing a season of five attractive concerts, the Erie Symphony Orchestra, of Erie, Pa., under the inspiring direction of Franz Kohler, gave a "request" program on Sunday afternoon, April 25. Among the numbers were the "Coronation March," from "Folkunger," by Kretschmar; Schubert's "Unfinished" symphony, Tchaikowsky's ever popular "Nut Cracker" suite, Massenet's "Under the Linden," the ballet music from "Sylvia," Strauss' "Blue Danube" waltzes, and the second Hungarian rhapsody (Liszt).

In the Erie Dispatch of April 26 this appeared:

"The Erie Symphony Orchestra is an asset of the city of Erie, and should be the pride of every man, woman and child in the place, and its interests should be their interests.

"The musical side of Erie life is developed way out of proportion to its other activities, perhaps, and that should be all the more reason why an orchestra which has become really a marvel among musicians of authority throughout the country, should be encouraged to the very limit of possibility by Erie people. Aside from its artistic merit it has a commercial value, if one cares to consider that aspect of it, which should be considered, too.

"At any rate, Erie has been given five splendid concerts

this season by an orchestra whose musicianly qualities cannot be questioned and whose future should be a brilliant one."

Marcella Craft Eulogized Editorially by a Los Angeles Newspaper.

The unbroken succession of artistic triumphs enjoyed by Marcella Craft in California during the past weeks has been recorded in detail by the leading papers of the singer's home State. Honors continue to be heaped upon Miss Craft and only recently a banquet was given in her honor, during the course of which she delivered a speech of thanks and appreciation that deeply moved and delighted all those who heard her.

Following briefly upon this incident, the Los Angeles Times published an eulogistic editorial on the soprano—something of an unusual distinction as applied to a singer in this country. The editorial, under the caption, "A Glorious Woman," follows:

"We do not know whether to congratulate California on Marcella Craft or to turn the compliment around and congratulate Miss Craft on California. If Miss Craft can sing as well as she speaks and with the depth and clarity of her thinking she and California will pretty nearly own each other after she has sung 'Fairylend' here in July. She has made two talks at the Gamut Club since her arrival in this city for rehearsals of the prize American opera and each time she has spoken with so much feeling and wisdom that her hearers were swept on a big wave of enthusiasm that was intellectual as well as emotional. It is always a tremendous satisfaction to find that the possessor of a precious talent is a person of large understanding. It proves the wisdom of nature's investment where this combination exists, as it does in the case of Miss Craft. Her birth was in Southern California, Germany completed her education and Los Angeles is to witness her greatest musical triumph."

"Trovatore" on Broadway.

Under the baton direction of Jose van den Berg, the Van den Berg-Conger Opera Company, Inc., presented "Trovatore" at the Standard Theatre, New York, the week beginning May 10. These performances were much above the ordinary, the scenic effects were good, the choruses were excellent, and the orchestra was well handled. The opera was done in English and as such was enunciated distinctly and sung with vigor.

As Leonora, Bettina Freeman and Florence Wallace at alternating performances, sang and acted the role efficiently. Marie Cressie as Azucena deserves a special word of praise for her convincing interpretation. She alternated with Eva Quintard. Henri Barron and Henry Taylor sang the role of Manrico satisfactorily. As the Count di Luna, Alan Turner was especially well cast. He alternated with Marshall Vincent. The other members of the cast were Hallie de Young as Inez, Gilbert Wilson as Ferrando, Betram Bailey as Ruiz, and Max Toft as one of the gypsy band.

Mrs. Irving Edward Smith Sings Attractive Program at Washington, D. C.

Mrs. Irving Edward Smith, mezzo-soprano, recently gave the following program before a select and interested audience which gathered in the charming studios of Susanne Oldberg, in the Belasco Theatre Building, Washington D. C.: "A Bowl of Roses," Clark; "Summer Noon," Terhune; "In My Little Garden," Nutting; "Love Me, If I Live," Foote; "Swedish," "Ye Who Have Yearned," Tschakowsky; "You'd Better Ask Me," Lohr; "Thinking of Thee," Caro Roma; "The Dove," Ronald. Mrs. Smith's voice is one of lovely quality, and her interpretations were a delight.

Germaine Schnitzer in Modern Programs.

Germaine Schnitzer, the popular pianist, is working on an ultra modern repertoire of piano pieces which she will use in her next season's programs. She has included compositions by Ravel, Florent Schmitt, Dukas, Massenet, Richard Strauss, Max Reger, and by some of the less known Russian composers.

Germaine Schnitzer has taken a summer home on Long Island, where she expects to practise and spend the summer months in retirement. Her agents, Haensel and Jones, have made heavy bookings for her next season. Judging from the large number of inquiries for dates, the managers will be kept busy arranging her tours.

Stevenson Pupils' Recital To-night.

Artist-pupils of Anne Stevenson, of Carnegie Hall, New York, will unite in a recital at Chamber Music Hall to-night, Wednesday, May 19, in Chamber Music Hall. Fred-eric Dixon will be at the piano.

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NEW YORK BREVITIES.

Mrs. Seeley Directs St. Cecilia Concert—Ziegler Recital and Novel Experiment—Hans Merx Returns from War Zone; His "War Songs" Recitals—Last Tonkünstler Concert—John Finnegan in Wilmington—Nichols' Buffalo Notice—Hamish Mackay Lost—Chopourian-Donchian Nuptials—Mehan Pupil in Michigan—Notes.

Henrietta Speke-Seeley, founder and conductor of the St. Cecilia Choral Club, women's voices, presented an excellent program at the concert of May 14, at Bronx Church House, closing the club's seventeenth season. The thirty-five singers forming this club are to large extent her pupils, so they sing with beauty of tone, and equally noticeable blending of voices. There was euphony throughout the opening "Joy of Spring," arranged from Schütt's waltz. The distinct enunciation in "Nursery Rhymes," the sprightliness in a tarantella, "Sketches from Italy," and the dainty interpretation of music requiring such treatment, all this went home, and brought much enjoyment to the attentive audience. Grieg's "To the Spring" and the final number, a menuet by Patty Stair, danced by members of the Girls' Club, of Bronx Church House, completed the choral numbers of the program, which Mrs. Seeley conducted in professional style.

Jennie Jackson-Hill, soprano, showed her brilliant and fresh voice in "Ah, fors e lui," singing the high notes with ease, and giving a trill of unusual evenness; enthusiastic applause forced her to sing an encore. Audrey Launder, contralto, sang songs by Beach and Salter, with full round tone and very distinct articulation, so that every word was understood. Both young singers are Mrs. Seeley's pupils, and this lady shared in the applause spent on them, for they represent her careful specialized instruction, and as such reflect credit on her method, the "Cappiani Method," the result of the research and experience of Luisa Cappiani, now returned to spend her later life with son and daughter, in Italy. It was noted that the genial Cappiani's name appears as one of two honorary members of this choral club. Mrs. Seeley was the recipient of flowers, as were the solo singers. "A Belgian Lullaby," and "The Cuckoo," the latter in Tyrolean yodel style, pleased greatly, as sung by a selected quartet. Following is the make-up of the club: President, Henrietta Speke-Seeley; vice-president, Mrs. Charles Mathewson; recording secretary, Mrs. Frank Nolan; corresponding secretary, Grace Bond; treasurer, Maria Greenhalgh; librarians, Augusta Schmieder and Tulla Odencrantz.

Club members: Mrs. Harry Adams, Idaline Aimes, Mrs. Clark-Babcock, Mrs. Geo. M. Beerbower, Grace Bond, Anna Brenzinger, Millie Bullock, Mrs. R. Constantian, Mrs. Richard Cooper, Florence Cowan, Mary Dalrymple, Mrs. Freeman Earl, Mrs. William Edwards, Mildred French, Ethel French, Miss Ganzenmuller, Maria Greenhalgh, Minnie Greenhalgh, Louise Growell, Mrs. Richard Hill, Theodore Hough, Florence Jackson, Mrs. Elmer Jennings, Mrs. T. J. Kunkler, Audrey Launder, Mrs. Charles Mathewson, Mrs. Mintie McDowell, Lillian Morlang, Mrs. Frank Nolan, T. Odencrantz, Mrs. Henry Robinson, Augusta Schmieder, Amelia Thomas, Edna Yates. Accompanists, Mildred French and Theodore Hough.

ZIEGLER INSTITUTE.

At Chickering Hall, May 14, another lecture-recital was given by Anne E. Ziegler, the general subject being "The Truth About the Voice." Several of her pupils took part and the audience was interested, as usual.

Columbia University introduced an interesting experiment recently in which pupils of Mme. Ziegler were utilized. The senior class in drawing, under Prof. Alon Bement, on May 11 drew pictures from impressions which were supposed to translate music sung on that occasion. Recently instrumental music was used this way, and it was found that there was marked influence on the drawing, according to the spirit of the music. Prof. Bement wanted to see what effect the human voice would have on the young artists' drawings. Linnie Love, soprano, and Isa Macguire, contralto, were the singers chosen to aid in this experiment on account of their sympathetic voices. The chapel was used for this demonstration, Miss Macguire singing "In Questa Tomba," by Beethoven, the room being darkened. Then she repeated this number while the students put down in color their impressions regarding the voice and composition. Miss Love then sang the coloratura aria, "Ah, fors e lui" while they listened, and then while they drew. It is interesting to note that as both numbers were sung in Italian, the students had nothing but the voice and music to go by. The flower duet from "Madame Butterfly" was given in the same way.

Later these impressionistic drawings were put on exhi-

bition. Miss Love and Miss Macguire will sing again for this class in the near future.

HANS MERX RETURNS FROM THE WAR ZONE.

Hans Merx, known as the "Lieder Singer," organist and musical director of the Brooklyn Roman Catholic pro-Cathedral, who has been serving with the German army at the front, in the body of reserves, returned to New York last week via the Scandinavian-American line. His choir position has been kept open for him, and during a brief call by the present writer, there were several interruptions from former pupils who, over the telephone, made appointments with him. Mr. Merx has been granted an indefinite leave of absence from the army. He tells many tales concerning his experiences, but only one with regard to the splendid unity prevalent throughout all Germany and Austria.

He plans to give programs of war songs, many of these by eminent German composers. It will be remembered that he took part in the first concert given before the general staff upon entering Liege, Belgium. This was at the Royal Conservatoire, to which invitations only were issued.

TONKÜNSTLER SOCIETY CONCERT.

The last concert of the present season of the Tonkünstler Society took place at Memorial Hall, Brooklyn, May 4. A novelty was the concerto in D minor for three pianos by Bach, played by August Arnold, Walther Haan and Alexander Rihm. They were accompanied by a dozen string instruments as follows: Messrs. Schradieck, Roebelen, Tollefsen, Klingensfeld, Talmage, Berger and Raudenbush (violins), Miss Eilers and Mr. Schmidt (violas), Miss Otis and Mr. Hornberger (violincellos), Mr. Braun (double bass). Schumann's piano quartet in E flat, in which Gustav Hornberger, cellist, had a very prominent part, was an enjoyable number. Calvin Cox, tenor, sang songs by Schumann and Coleridge-Taylor, also an encore, "Ah! Love But a Day." Messrs. Schradieck and Raudenbush played Spohr's duo for two violins.

The annual dinner of the society took place at "Alt Heidelberg," May 11.

JOHN FINNEGAN IN WILMINGTON.

A concert on April 12, at the New Century Club, Wilmington, Del., in which John Finnegan took part, is mentioned by the local paper as "one of the most enjoyable entertainments during the past year." Choral numbers and vocal solos by various singers made up a varied program. Of John Finnegan's singing, the following appeared in the *Every Evening*, of Wilmington:

"John Finnegan, formerly of this city, who is now tenor soloist of St. Patrick's Cathedral, New York City, gave some splendid selections.

"A happy feature of the entertainment was the willingness of the vocalists to give encores. Mr. Finnegan was particularly generous in this respect, and after rendering one selection he was presented with a beautiful bouquet of roses."

NICHOLS BUFFALO NOTICE.

The last concert of the Buffalo, N. Y., Saengerbund, at Elmwood Music Hall, April 19, had John W. Nichols, tenor, as soloist. Mr. Nichols, with Mrs. Nichols, pianist and accompanist, have been on a month's tour through the Middle West and South, and notices of their successes are just beginning to arrive. Of his Buffalo appearance, the *News* says:

"Mr. Nichols is a singer of excellent schooling. Possessing a voice of fine quality, he adds to its charm unusually clear enunciation and a grasp of the vocal character of his songs that embraces his performances immeasurably.

"He was heard in the Handel air, 'You Walk,' and songs by Wolf, Brahms, von Flieitz, R. Strauss, all of which were sung with delightful et. J warmth of feeling.

"His accompaniments were played by Mrs. Nichols with understanding and sympathy."

HAMISH MACKAY LOST.

Fay Foster, the American composer and coach, writes that Hamish Mackay, the handsome Scotchman, whose recital in Aeolian Hall was an event of the past season, was one of the passengers on the lamented *Lusitania*, and is

Margaret George

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probably among the lost. He had planned to go on the *Cameronia*, but friends, booked for the *Lusitania*, prevailed upon him to go with them. He intended spending the summer in Scotland with his family, returning to New York early in September. Mr. Mackay and Miss Foster had a number of concert engagements for the fall and winter. His name does not appear among those who were saved from the dreadful disaster.

CHOPOURIAN-DONCHIAN NUPTIALS.

Mrs. Christine Chopourian
announces the marriage of her daughter
Angel Agnes

to
Dikran B. Donchian
on Friday the seventh of May
One thousand nine hundred and fifteen
New York City

The foregoing announcement conveys information of much interest to the musical world of New York and Hartford. The marriage of Angel Agnes Chopourian to Dikran B. Donchian takes from the ranks of professional musicians a most sympathetic artist and interpreter of modern and classic composers. After a notable career as soloist in Hartford while but a young girl, Miss Chopourian resigned to take up her work in New York, singing at many special services and private entertainments, winning both social and artistic laurels. Doubtless any work she may do in future will be given entirely to charity, a project that has always been one of her greatest ambitions.

Mr. Donchian's first wife died three years ago, leaving two sons and one daughter. After a trip to the Pacific Coast the Donchians will settle in New York.

MEHAN PUPIL IN MICHIGAN.

Alvin Gillett, baritone, who has studied with Mr. and Mrs. John Dennis Mehan, Carnegie Hall, will be soloist at the performance of Saint-Saëns' "Samson and Delilah" at Albion, Mich., June 7.

Mr. and Mrs. Mehan are planning a series of spring studio recitals.

NOTES.

S. Li Volsi, pianist; F. Blancato, violinist, and Paul Calvino, tenor, furnish the music at the well known Moretti restaurant, Thirty-fifth street near Sixth avenue. The instrumentalists play with splendid unity and much gusto, and the singer has a beautiful voice, with especially lovely high tones. On a recent occasion they played a Hungarian fantasia, selections from "Rigoletto," Schubert's "Serenade," and the tenor sang "La Donna e Mobile" and "O Paradisio."

The spring concert by the Columbia University Philharmonic Society (direction of Prof. Cornelius Rübnér), took place May 7 at Earl Hall. On the program were the following numbers: Fifth symphony (Beethoven); "An Ocean Rhapsody" (Ward), new, first time; "Lohengrin" fantasia, Grieg's piano concerto, played by Marie Gruenwaldt. Mrs. Edgar A. Manning, wife of the conductor of the orchestra, sang five songs by MacDowell. The orchestra consists of forty-three players. The concert was followed by a dance. May 8, the annual concert of original compositions by students of the department of music took place in the auditorium of Horace Mann school. The following students were represented by pieces for violin, piano, voice, string quartet and two pianos: F. A. Beidleman, M. Silver, A. W. Binder, G. C. Buehrer, Ph. Gordon, L. F. West, and Mrs. S. G. Bedell.

Pupils in piano playing of F. W. Riesberg will unite in a concert at Chickering Hall, Saturday, May 29, eleven a. m. Some of the same pupils, with a dozen others, will give a similar program at the Woman's Institute, Yonkers, N. Y., on the previous evening. The following are the names of the pianists: Florence Gwynne, James Rae Clarke, Helen C. Corwin, Ethel J. Hall, Dorothy Andrews, Ruth Gray, Helen Munson, Margaret Case, Thelma Hasset, Isabelle Cochrane, Lavinia Sinaly, Avis C. McClean, and Marcella Riesberg.

Mary and Lillian Devine and George Schimmel, who are pupils of Mrs. Henry Smock Boice and also of the Grand Conservatory, announce the opening of their studios in Rooms 27 and 28, Burr Building, Scranton, Pa. They will give lessons in voice, piano, violin, cornet and harmony.

Music at the Broadway Theatre, Tali Esen Morgan, manager, is one of the features accompanying the Paramount pictures. An excellent orchestra, beautiful pipe organ, and two pianos (which should be tuned) combine to give a varied program.

Mme. Kidder-Chase Gives Grieg Concert.

At her studios, 16 West Sixtieth street, New York, Mme. Kidder-Chase recently gave a concert of compositions by Grieg. As this artist makes a specialty of the music of the Scandinavian composer, she is well able to present it in an interesting fashion. Each number was preceded by a description which made the music at once of special interest and enjoyable.

SHARLOW

Soprano

MAESTRO CAMPANINI
before sailing for Italy engaged the brilliant young American Soprano for his reorganized Chicago Opera. M. Campanini has announced that he will give the finest opera in America.

In view of this, and the fact of the great number of foreign operatic artists now available, the engagement of the young American is most gratifying. It is only another chapter in the brief history of this young Soprano's meteoric rise in the Operatic World.

Miss Sharlow was engaged for the Boston Opera Season 1914-15, but with many other artists, because of the war now raging in Europe, devoted the Winter to concert work.

Address for the Summer, Harrison, Me.

BOSTON IS CONCLUDING ITS BUSY MUSICAL SEASON.

McCormack, Bauer and Gabrilowitsch Give the Last of the Season's Big Concerts—Pupils Make Effective Debuts—Willard Flint Scores in Lowell—Where the Artists Will Summer.

1111 Boylston Street,
Boston, Mass., May 15, 1915.

John McCormack was greeted by one of the largest audiences that Symphony Hall has ever held when he gave his farewell concert here last Sunday afternoon. He never sang better. He was assisted by Donald McBeath, the violinist. Much enthusiasm was displayed by the audience. Boston, apparently, is not to be outdone by any other city in its display of loyalty to this singer, and notwithstanding the numerous times he has appeared here this past season, it is certain had his manager arranged twice as many appearances at Symphony Hall as he did, each one would have been greeted with sold out houses.

BARROWS' PUPILS SING.

Harriet Eudora Barrows presented two of her most prominent artist-pupils in a recital program at the Copley Plaza, Saturday afternoon, May 8, Geneva Holmes-Jefferts, soprano, and Claudia Rhea Fournier, contralto. It was agreeably surprising in a recital of this nature to hear pupils of such real artistic maturity. Carl Lamson assisted at the piano. Mme. Fournier's voice is of rare quality, with balance well defined, and rich, attractive timbre. The owner showed plainly that she understands her art and possesses musicianship. Miss Jefferts possesses a clear soprano voice, which has been developed remarkably well under the authoritative training it has received. Her interpretation speaks well for her musical instinct. Both singers showed the value of their careful tutelage under their teacher. Among the audience that had the pleasure of enjoying the work done by these two singers were many of Boston's most distinguished musical and literary personages.

A FINE VOCAL QUARTET.

One of Boston's best vocal quartets, in which Willard Flint is the basso, Edith Castle, the contralto, Evelyn



SNAPPED AT MT. HOLLY, N. J.

Fay Foster, New York composer (left) and Ethelynde Smith, soprano.

Blair, the soprano, and George Rasley, the tenor, has been engaged to sing at the Union Chapel and at the Tabernacle in Oak Bluffs during the summer season. It is of interest to note that this is the first time the committee at Oak Bluffs has engaged a quartet of Boston artists for this envied position. Heretofore the singers have been brought from the foremost churches of New York.

IRMA SEYDEL'S SUCCESS.

Irma Seydel appeared as soloist with the Women's Philharmonic Chorus at Baltimore on Wednesday, May 12.

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This splendid young violinist is a great favorite in Baltimore, and her return appearance there was noted with interest by her many admirers. She played the Paganini concerto and several short selections to the accompaniment of the orchestra, which assisted on the occasion. Her success, from all obtainable reports, was instantaneous and well in keeping with those that invariably follow all Miss Seydel's appearances.

On May 3, Miss Seydel was heard at Hartford, Conn., where she had been engaged to appear as principal soloist in a concert given by the Women's Club. Neither she nor her art are strangers to the Hartford public, and she was again received with unalloyed enthusiasm by her auditors.

EDITH CASTLES' PLANS.

Edith Castles, contralto, one of Boston's resident artists, has completed a very successful season and now is preparing to take up her summer residence in Oak Bluffs, Mass., where she is the happy possessor of a charming little cottage. Her widely sought activities as a teacher have kept her busy during the past season, and her appearances in recital, concert and oratorio have been more in demand this season than ever before. A Western concert tour taken by Miss Castles last winter met with such favor wherever she appeared that at present a much more extensive tour for next season is being arranged by her Western managers. Not a few summer engagements are going to interrupt the contralto's rest at Oak Bluffs, but then Miss Castles is happiest when she sings, and so no serious complaints have been forthcoming from her source.

THE BARROWS SUMMER.

Harriet Eudora Barrows will this summer follow her plan of the past several seasons, and again take charge of the vocal department in the Commonwealth School of Music at Boothbay Harbor, Maine. The season there will last the six weeks from July 5 to August 14. Miss Barrows has been extremely successful in her teaching and she enjoys a distinction in our local music circles that is envied by many.

EDNA SIEDHOFF'S ABILITY.

Edna Siedhoff, a young pianist who has been studying abroad for the past several years, has become prominent in Boston this season through her wide activities. Miss Siedhoff has been heard on several occasions in private musicales and never has failed to leave a favorable impression. Her playing represents much serious study, and the utilization of a particularly fertile musical intellect. She possesses fluent technique and shows individuality in her interpretations of such masters as Brahms, Schubert, Liszt and Chopin.

A SMITH APPEARANCE.

Ethelynde Smith, soprano, assisted by Fay Foster, the composer-pianist, as accompanist, gave a recital in the First Presbyterian Church at Mount Holly, N. J., on Tuesday evening, May 4. This was the second time within the last two months that Miss Smith appeared in recital at Mount Holly, and she was extended an enthusiastic greeting by her many admirers there.

ENSEMBLE MASTERS.

The concert heard in Jordan Hall on Saturday afternoon, May 15, in which Harold Bauer and Ossip Gabrilowitsch joined artistic forces and proceeded to astound their audience with their combined virtuosity in compositions written for two pianos, is likely to remain long in the memories of all those who were present. Never before had Jordan Hall housed such a large nor such an enthusiastic audience. The concert was a great attraction for the piano students of the city, and they were out en masse. It was interesting to hear two artists of such note perform together in harmonious accord, and again interesting to see that degree of efficiency with which each artist subordinated himself to the ensemble. The numbers chosen to make up their program included Schumann's andante and variations; Reinecke's impromptu on a theme by Schumann; Mozart's D major sonata; Saint-Saëns' variations on a theme by Beethoven and the Arensky suite, op. 15. It is doubtful if any concert in Boston this season has been listened to with more interest.

WILLARD FLINT IN LOWELL.

Willard Flint, the basso, appeared on Tuesday evening at Lowell, Mass., as soloist in "Samson and Delilah," which was given by the society of that city under the direction of E. G. Hood. Evan Williams and Mildred Potter were among the other soloists who took part in the production.

Mr. Flint has had many previous appearances with the Lowell Choral Society and his services there always have met with that worthy enthusiasm that greets him wherever he is heard. On this recent occasion he created a greater furore than ever before and the press and public alike could not express their appreciation for his work in too fond terms. Mr. Flint remains as ever a veritable star in the oratorio field, and his worthy competitors are few. He has expressed his intention of retreating to the South



AT BOOTHBAY HARBOR, ME.

Harriet Eudora Barrows, Clarence Y. Hamilton (right),
Albert T. Foster (left).

Shore before long and imbibing the long summer days in the exasperating pursuit of the merry golf ball and the exploration of uncharted roads around Hyannis, Mass., in his 1915 Simplex.

VICTOR WINTON.

Yon's Studio Recital.

One of a series of recitals to be given by pupils of S. Constantino and Pietro A. Yon was given on Sunday afternoon, May 16, at their Carnegie Hall, New York, studio, before a large and fashionable audience. Nina Maresi, soprano, and Alice J. Condon, pianist, participated in a program of unusual interest. Miss Maresi, a young lady of charming presence, sang groups of songs, "Ashes of Roses," "Wood," "The Pine," Woodman; "Ciliegere nere," Bimboni; "Depuis le jour," P. A. Yon; "Dissonance," Borodin; "Connai-tu le pays," from "Mignon," Thomas, and "Racconto," from "Cavalleria Rusticana," Mascagni, showing excellent training and good understanding. Her voice, a dramatic soprano, is very rich in quality, and she sings with fervor and intensity.

Miss Condon played three groups, consisting of "Soaring" and "Why," Schumann; "Camellia," S. C. Yon; "Nightingale," Liszt; "Campane a festa," Sgambati; prelude in D flat and etude in G flat, by Chopin. She possesses much natural talent, and means of realizing a high artistic standard. Her rendition of etude in G flat by Chopin, and "Nightingale," by Liszt, gave her ample opportunity to display her technical skill, while her poetic instincts were strongly in evidence in the "Camellia," by Yon, and in the Schumann numbers.

Belle Gottschalk's Engagements.

Belle Gottschalk, the soprano, has added to her already long list of engagements successfully filled this season, an appearance as soloist at the eighth annual concert of the Rahway (N. J.) Symphony Orchestra, on April 29. She delighted a large and representative audience with an aria from "Madame Butterfly," "Mother Sleep" (Lehmann), "Flower Rain" (Schneider), "Maman" (eighteenth century), "My Laddie" (Thayer), and "The Danza" (Chadwick). Two days later, Miss Gottschalk sang at a large private recital at the Hazleton (Pa.) Country Club, with Mrs. William Mason Bennett, of New York, at the piano, and, as usual, enjoyed a very enthusiastic reception. She sang works by Debussy, Charpentier, Franz, Schubert, Brahms, Durante, Leoncavallo, Schindler, Chadwick, Lehmann, and Schneider.

Still another recent appearance for Miss Gottschalk was that as soloist for the Woman's Club, of Westfield, N. J., at the celebration of its twentieth birthday, an event which was attended by representative club women from all over the State of New Jersey.

Hertz at Los Angeles.

Alfred Hertz has arrived in Los Angeles, where he is conducting rehearsals for "Fairyland," the \$10,000 prize opera to be given there in July.

Musical Notes of Westminster College.

On Wednesday afternoon, May 5, eight students of the music department (William Wilson Campbell, director), of the Westminster College, New Wilmington, Pa., gave a recital. These eight young ladies were Katherine Bird, Mina Grundish, Jeannette Smith, Margaret Murdoch, Edna Bartley, Marcia Fink, Margaret Cleland and Gladys Biggam. They played works by Heller, Schytte, Chopin, Joseffy, Lack, Godard, Schutt, Poldini, Debussy, Paderewski, MacDowell, Rubinstein, and Lavalée in a way which reflected credit upon the college.

Edward Hearn, the young pianist, who has been director of music at Fairmont Seminary, Weatherford, Texas, for the past four years, has resigned his position with this institution to take effect in June, and has accepted a position in the piano department in Westminster, his alma mater, for next year. Mr. Hearn was a member of the class of 1907, and was for four years thereafter a member of the teaching force in the piano department of this school. His work during this period was so successful that when an additional teacher for advanced piano playing was needed, Mr. Hearn was recalled to take up this work. This young musician is well known in New York, having spent a season in the metropolis, during which time he acted as accompanist and solo pianist for a number of the leading artists.

Sarah Cunningham has declined the position of soprano soloist in the choir of one of the leading Pittsburgh churches, due to the temporary illness of members of her family. Miss Cunningham is a pupil of William Campbell, Westminster College, and graduated from the department of singing in 1914. During the past winter, Miss Cunningham has been doing a great deal of singing in Philadelphia, Harrisburg, and Lancaster.

Charlisa Hunter, of Columbus, Ohio, who is graduating this June in the teachers' course in piano playing at Westminster, gave the following program on May 7 to a large and appreciative audience: Concerto, No. 16, Grieg; impromptu, op. 90, Schubert; "Warum," op. 12, Schumann; etude, op. 10, No. 4, etude, op. 25, No. 9, ballade in G minor, op. 23, Chopin.

The orchestral accompaniment to the concerto was played on the second piano by Miss Hunter's teacher, Nona Yantis.

A Middlesex Concert.

Organized in 1914 as a permanent organization to promote music and arrange a yearly series of high-grade concerts for the people of Middletown, Conn., the Middlesex Musical Association has faithfully lived up to its aim, for during the past season it has presented to the music lovers of that vicinity artists of the first rank. On May 7, Mabel Garrison, soprano; Eleanor Spencer, pianist, and George Siemomn, accompanist, presented the following program:

Sonata, G minor.....	Schumann
Miss Spencer,	
Mädchenlieder, No. 1.....	Hans Huber
Botschaft.....	Brahms
Vergebliches Ständchen.....	Brahms
L'Invitation au Voyage.....	Henri Duparc
La Chanson de l'Alouette.....	Eduard Lalo
Miss Garrison,	
Polonaise, E flat major.....	Chopin
Berceuse.....	Chopin
Waltz, C sharp major.....	Chopin
Etude, G flat major.....	Chopin
Miss Spencer,	
Aria, Caro Nome, from Rigoletto.....	Verdi
Miss Garrison,	
Etude.....	Arensky
Reverie.....	Debussy
Danse Negre.....	Cyril Scott
Soirees de Vienne, No. 6.....	Schubert-Liszt
Miss Spencer,	
Longing.....	Frank LaForge
To a Messenger.....	Frank LaForge
I Came with a Song.....	Frank LaForge
Baby.....	George Siemomn
In March.....	George Siemomn
Miss Garrison,	

The work of Miss Spencer and Miss Garrison on this occasion was of the same high standard which marks their every appearance.

These are the officers of the Middlesex Musical Association: G. Ellsworth Meech, president; E. Kent Hubbard, Jr., vice-president; Mrs. Edward G. Camp, vice-president; Laura F. Philbrook, secretary; Harold M. Meech, corresponding secretary; Harold A. Williams, treasurer; Joseph I. Lawton, assistant treasurer.

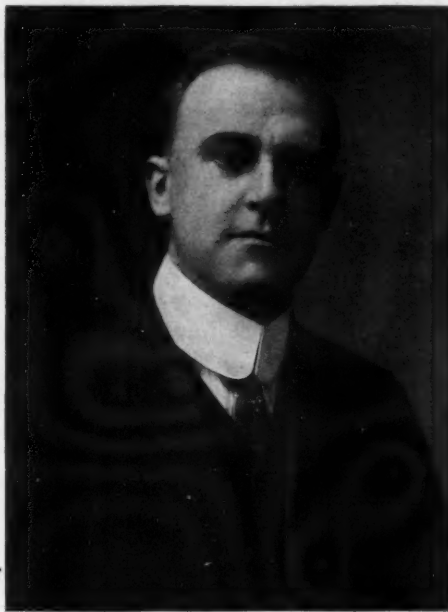
Klibansky Pupils Engaged.

Lalla Cannon has been engaged to sing at the Strand Theatre, New York. She will also sing important parts with the Martelli Opera Company. Julia Beverlee, another artist-pupil, was soloist at the Strand Theatre during last week. Both these Klibansky pupils are helping to spread the fame of his method, a combination of the Italian and German. His next pupils' recital will take place today, May 19, at Chickering Hall, New York. May 26 he will

present some pupils who have not yet appeared in public, at a recital to be given at 212 West Fifty-ninth street, New York. This will be the last of the series of this season, as Mr. Klibansky's summer term of vocal instruction, already well booked, begins in June.

Louis Kreidler to Sing at Bach Festival in Bethlehem, Pa.

Louis Kreidler, the basso, has been engaged to appear as soloist at the Bach Festival, to be held in Bethlehem, Pa., on May 28. Mr. Kreidler will sing the bass solo parts in "The Passion According to St. John." The fes-



LOUIS KREIDLER.

tival is to be held in the Packer Memorial Chapel of the Lehigh University, of which institution Mr. Kreidler is a graduate.

Who Schnitzer Is.

The English edition of "Who's Who" carries an interesting array of facts about the eminent pianist, Germaine Alice Schnitzer, as follows: "Schnitzer, Germaine Alice. Born in Paris, May 28, 1888. Received first prize in music, Paris Conservatoire Nationale at ten. Three years later received first grand piano prize from same institution. At fifteen, received National Prize, Vienna Meisterschule. In her seventeenth year appeared with great success as soloist with Berlin and Vienna Philharmonic Orchestras. Toured America three times, playing 125 concerts. Soloist three times, Boston Symphony; four times with New York Philharmonic. Other appearances with Chicago Symphony, New York Symphony, Cincinnati Symphony, St. Louis Symphony and other orchestras of the States. Played 350 concerts in Europe, itineraries covering Austria-Hungary, Russia, Roumania, Monaco, France and England. Permanent address, Hotel Ansonia, New York City, U. S. A."

Miss Schnitzer will tour America next season under the direction of Haensel & Jones.

Alves Studios to Remain Open This Summer.

Owing to many requests, the vocal studios of Mrs. Carl Alves and C. Waldemar Alves will remain open during the summer. This will undoubtedly be pleasant news to those who desire to receive instruction under the guidance of these able teachers of voice.

On Wednesday, May 5, Rosalie Zeamens and Ruby Williams, pupils of Mr. Alves, united in a recital with Frank Hunter and Elsa Alves, pupils of Mrs. Alves, when they gave an interesting program made up of compositions by Strauss, Hawley, Salter, Woodman, Handel, Brahms, Reger, LaForge, Schneckner, Foote, Bemberg, Huhn and Hildach.

Arthur Herschmann at Vassar College.

Arthur Herschmann, baritone, was a soloist at the organ recital given by Frederick Schlieder at Vassar College on May 13. The same evening Mr. Herschmann gave a song recital there before the Dutchess County Association of Musicians, his pleasing voice and thoughtful interpretations meeting with deserved success. Last week Mr. Herschmann also sang at a concert in Kingston, N. Y., the concert being given by Mrs. W. S. Kenyon, Jr., to three hundred invited guests.

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Miss Mariar.....	Regina Hasler Fox, Cleveland
Miss Mariar.....	Sara Senigo, New York
Vacation.....	Sara Senigo, New York
Sleepy Song.....	Regina Hasler Fox, Cleveland

Marion Bauer

Youth Comes Dancing.....	Christine Miller, Erie, Pa.
Youth Comes Dancing.....	Constance Purdy, New York
Youth Comes Dancing.....	May Dearborn-Schwab, New York
A Little Lane.....	Constance Purdy, New York
A Little Lane.....	Beatrice McCue, New York
Only of Thee and Me.....	Christine Levin, Frankfort, Ky.
Only of Thee and Me.....	Caroline Hudson-Alexander, New York
Only of Thee and Me.....	Mary Jordan, New York
Only of Thee and Me.....	Rosalie Wirthlin, New York
Star Trysts.....	May Dearborn-Schwab, New York
Star Trysts.....	Kathleen Lawler, New York
Over the Hills.....	Rosalie Wirthlin, New York

Gena Branscombe

Autumn Wind So Wistful.....	Charlotte Lund, New York
Autumn Wind So Wistful.....	Beatrice McCue, New York
Autumn Wind So Wistful.....	

Autumn Wind So Wistful.....	Penelope Davis, New York and Washington
The Morning Wind.....	Madeleine Crozer, Trenton, N. J.
The Morning Wind.....	Beatrice McCue, New York
The Morning Wind.....	Penelope Davis, New York and Washington
The Morning Wind.....	Lilian Wilson, Calgary, Alt.
The Morning Wind.....	Adelaide Lewis, Evanston, Ill.
A Lovely Maiden Roaming.....	Penelope Davis, New York
Happiness.....	Kathleen Lawler, New York
Dear Little Hut by the Rice Fields.....	Kathleen Lawler, New York
Laughter Wears a Lilled Gown (duet for soprano and baritone),	
Constance Purdy and George Harris, Jr., New York	

S. Coleridge-Taylor

Life and Death.....	John T. McCormack, New York and San Francisco
Life and Death.....	Florence Hinkle, Chicago
Life and Death.....	Arthur Herschmann, Scranton
Life and Death.....	H. Roger Naylor, Trenton, N. J.
Life and Death.....	Victor Laurant, Indiana, Pa.
Life and Death.....	Vivian Gosnell, Montreal
Life and Death.....	Edna Bartlett, Evanston, Ill.
Life and Death.....	Louise H. Slade, Chicago
Life and Death.....	Ottillie Schilling, New York

G. A. Grant-Schaefer

Young Colin.....	Christine Miller, Baltimore
For the Sake o' Somebody.....	Christine Miller, Lynchburg, Va.
The Eagle.....	Robert C. Long, Chicago
The Sea.....	Agnes H. Harter, Chicago

E. W. Hanscom.

Lullaby.....	Flora de Marco, New York
Lullaby.....	Ida H. Claudy, Pittsburgh

Bruno Huhn

Unfearing.....	F. M. Marston, Indianapolis
Invictus.....	Ashley Roppes, New York
Invictus.....	Walter Lindsay, Rockford, Ill.
Invictus.....	Badrig V. Guevchenian, DeLand, Fla.
Invictus.....	Edward Clarke, Chicago
Invictus.....	Arthur J. Burgner, Trenton, N. J.
Invictus.....	Edward LaShelle, Indianapolis

Frank La Forge

Longing.....	Boris Saslawsky, Danville, Ky.
Longing.....	Mrs. C. F. McCoy, Trenton, N. J.
Love's Sympathy.....	Boris Saslawsky, Danville, Ky.

Margaret R. Lang

Into My Heart.....	Alice Bates Rice, Boston
Chimes.....	Alice Bates Rice, Boston
An Irish Love Song.....	Mme. Schumann-Heink, St. Joseph, Mo.
An Irish Love Song.....	F. M. Marston, Indianapolis
An Irish Love Song.....	Jenny Dufau, Manitowec, Wis.
There Would I Be.....	Charlotte Lund, New York
There Would I Be.....	Alice Bates Rice, Boston
April Weather.....	Alice Bates Rice, Boston

John W. Metcalf

Love and Springtime.....	Ashley Roppes, New York
Love and Springtime.....	Florence S. Strange, Arlington, N. Y.
The Rainbow.....	Ashley Roppes, New Rochelle, N. Y.
Sunrise.....	Frank Parker, Ossage, Ia.
Little House o' Dreams.....	Geraldine Shontz, Ossage, Ia.
Until You Came.....	Mrs. Frank Nichols, Chicago

Harold Vincent Milligan

My Creed (from song cycle, "When Life's at the Dawn"),	
Kitty Cheatham, New York	

Edna Rosalind Park

A Memory.....	Homer Compton, Lincoln, Neb.
A Memory.....	Ellsworth Tibbets, Ossage, Ia.
A Memory.....	Eva Frensdren, Chicago
A Memory.....	Mrs. J. M. Fahney, Seattle

Anice Terhune

When Summer Keeps the Vows of Spring,	
Edith Chapman-Gould, New York	
The Snow-white Gull.....	Edith Chapman-Gould, Poughkeepsie, N. Y.

Ward-Stephens

The Rose's Cup.....	Constance Purdy, New York
Be Ye in Love with April-tide?.....	Christine Miller, Bluffton, Ohio
Separation.....	Christine Miller, Lynchburg, Va.
Separation.....	Horatio Connell, Syracuse
Separation.....	Sophie Braslau, Pittsburgh
Summer-time.....	Florence Hinkle, New York and Chicago
Summer-time.....	Margaret Fishburn, Chicago
Summer-time.....	Mabel N. Schoolfield, Chicago
Summer-time.....	Kathryn T. Guarnieri, New York

(Advertisement.)

NEWS FROM VARIOUS CITIES

Seattle.

Seattle, Wash., May 12, 1915.

Margaret Jane Robison arranged an excellent concert for the benefit of the Seattle Bahai Assembly. The artists were Florence Wagner, pianist; Margaret Olson, reader; Mrs. George F. Russel, soprano; Theo. Karl Johnston, tenor, and Carl Swenson, basso. A feature of the program was Von Willenbruch's "Witch's Song," with music by Max Schilling, read by Margaret Olson, with Florence Wagner at the piano. Miss Olson's reading of the tragedy was superb and Miss Wagner's playing of the incidental music was thoroughly sympathetic. Mrs. Russel sang "Caro Nome," from "Rigoletto." Mr. Swenson sang three songs by Franz, Von Fielitz and Tours. Miss Wagner's Chopin group received a very artistic and finished performance. Theo. Karl Johnston, appearing twice, sang "E Lucevan Le Stella," by Puccini; "An Indian Love Song," by Lehman, and "The Minor Chord," by Magor.

The last subscription concert of the Seattle Philharmonic Orchestra was given April 8, at which Theo. Karl Johnston, tenor, and Carmen Frye, pianist, both Seattle musicians, were the soloists. It was a gala event. Both soloists and Director Spargur were received with the enthusiastic applause of the capacity house audience. During the intermission Nicholas Oeconomococ, president of the orchestra, after a very handsome presentation speech, pinned a gold medal on the lapel of Mr. Spargur's coat, much to the surprise, and it must be added, "temporary embarrassment" of the director. This was an appreciation from the orchestra as well as a tribute to his musicianship. In response Mr. Spargur thanked the members of the orchestra, the guarantors and patrons, and with genuine appreciation acknowledged the obligation which he owed Mrs. Spargur for her valuable assistance. The program was: Overture, "Le Roi d'Ys," Lalo; "Walther's Prize Song," by Wagner, Mr. Johnston; third and fourth movements, F minor symphony, by Tchaikowski; piano concerto, A minor, by Grieg, Miss Frye; "Cielo e Mar," from "La Gioconda," by Ponchielli, Mr. Johnston; march, "Rakoczy," from "The Damnation of Faust," by Berlioz. It was announced that the orchestra would give a series of popular Sunday afternoon concerts at the Hippodrome at which the prices of admission would be twenty-five and fifty cents. The soloists for the first concert were Mr. Johnston and Miss Frye. At the second concert, Albany Ritchie, concertmaster, and Gwendolyn Geary, soprano, were the soloists. That the orchestra is meeting with popular support is evident from the fact that the attendance at the first concert was upward of three thousand.

Charles A. Case, tenor, appeared in a song recital at the Y. M. C. A. Auditorium, April 14. Mr. Case belongs to that class of vocalists who know the difference between a seventh chord and a triad and who can make intelligent sounds when seated at a piano. This musical intelligence is apparent in the selection and arrangement of his program as well as in his interpretation. "Drink to Me Only with Thine Eyes," "Who Is Sylvia?" and Handel's "Where'er You Walk" formed the opening group; then four songs by Hugo Wolf and four songs in English by Whelpley Fisher, Cadman and Rogers. The second half of the program began with "Elle ne Crayait Pas," from "Mignon," by Thomas, followed by "The Robin Sings in the Apple Tree" and "Confidence" by MacDowell, and "Song from the Persian" and "Before the Dawn" by Chadwick, closing with Sigmund's "Liebeslied," from "Die Walküre." J. Aubrey Knoff was the accompanist.

April 18, the Ladies' Musical Club featured Seattle composers in a program of vocal and piano music. Compositions by Drucilla Percival, Maude Johnston, Mary Carr Moore, Daisy Wood Hildreth, Mrs. Frank Black, Helen Haworth Lemmel and Mrs. A. S. Kerry were given. This was the tenth annual Seattle composers' concert given under the auspices of this pioneer musical club.

Sofia Hammer, soprano, appeared in a program of French, German, English and American songs,

wearing national costumes of the eighteenth century. Assisting Miss Hammer was Silvio Risegari, pianist, who played a group by Bizet, Brahms, Liadow, Rachmaninoff and Chopin.

Mme. Hollinshead-Hubbel, soprano; Elmer Eckhart, basso, and Karl E. Tunberg, pianist, gave a concert recently at the First Methodist Church.

J. Edmund Butler, dean of Seattle organists and choir directors, dedicated a new two manual, twenty stop organ at the First Baptist Church of Everett, on April 28. He was assisted by Mary Louise Clary, contralto. An audience of about 1,400 enjoyed the concert.

The Seattle Music Study Club gave a program of modern composers at the home of Mrs. W. L. Childs, April 27. A paper, "The Tendencies of Modern Music," was read by Mrs. B. C. Graham. Compositions by Poldini, Debussy, Liza Lehman, Kreisler, Cadman and others formed the musical program. Agnes Crawford read a paper on "Ultra-Modern Music." A feature of the musicale was the excellent rendition of Albeniz's "Caprice Crole" and "Leyenda" by Camillia Proulx. This comparatively unknown Spanish composer was first introduced to the Seattle public last fall by Miss Proulx, and has since created quite an interest among musicians.

Of especial interest to musicians is the new Fisher Building now in course of construction. It is a class A, fireproof, eight story structure, modern in every detail and will be devoted exclusively to the use of musicians. When completed, about July 1, Seattle will have as fine a studio building as any city in the country. The rooms are arranged as single studios, studios with reception rooms and studio apartments. The Third avenue frontage of the seventh and eighth floors will be devoted to the recital hall.

The untimely death of Jane Suffern Judah, April 30, in the forty-seventh year of her life, came as a shock to her many friends, as few knew that she was seriously ill. Mrs. Judah was one of Seattle's most prominent and influential musicians, having been active as teacher and organist for about fifteen years. She held the position of organist and choir director of the First Methodist Church continuously for ten years, was president of the Ladies' Musical Club for two terms and also served on the board of directors of the club. Before coming to Seattle she was for two years organist of a church in Minneapolis, and before that served many years as organist for the Meridian Street Methodist Church of Indianapolis, under Franz X. Arena.

KARL E. TUNBERG.

Kansas City.

Kansas City, Mo., May 13, 1915.

The Schubert Club, Kansas City's male chorus, gave its third and last concert of the season in Convention Hall, Tuesday night, April 27. The club has never been heard to better advantage. The big hall seemed to inspire the men to their best, for their enunciations, from pianissimo to fortissimo, were effective and beautiful in tone. Under the direction of Clarence D. Sears the club has continued to grow in quality of tone and intelligent singing. Marie Kaiser, soprano, of New York, assisted. Miss Kaiser is known here since the beginning of her concert career, having been a pupil of Jennie Schultz for several years. It is a great pleasure to note the improvement in Miss Kaiser from time to time as she sings here. Her beautiful voice, intelligence and industry have made her an artist to be reckoned with. She has "hitched her wagon to a star" and there seems to be no impediment in the way to attaining the goal. She has a host of genuine friends here who demanded many extra songs after three long groups of solos from the best of song literature. Clara Crangle accompanied well both singer and club.

The Kansas City Oratorio and Choral Society gave its second and last concert of the season on Saturday night, May 1, in Grand Avenue Temple.

"The Light of Life," by Edward Elgar, was given its first performance here. Its beautiful music made a splendid impression. Great credit is due David Grosch, the founder and inspiration of this society, for his careful training of the singers. The growth in quality of tone since the last concert attests the knowledge and skill of Mr. Grosch as a voice builder. The Rossini "Stabat Mater" concluded the program and its sparkling music gave pleasure to many. The soloists for the evening were: Leonora Allen, soprano, of Chicago; Esther Darnall, alto, Kansas City; John W. Nichols, tenor, New York; Herman Springer, bass, Kansas City; Powell Weaver, organist; Hans Petersen, concertmaster.

Ruth Standish Cady, soprano, gave an attractive program of songs at the St. Regis recently. The songs were of the old and new schools, and German, English, Italian and French, yet Miss Cady seemed quite at her ease in all. Her fine lyric voice has been developed with intelligence and, with all, she is a most enjoyable singer. Mrs. B. J. Dalton accompanied her and William B. Dalton assisted with two groups of cello solos.

The fourth annual spring concert of the Mozart Club was given recently in the Presbyterian Church, Kansas City, Kan. The program was composed largely of piano ensemble, giving good evidence of the high aims and seriousness of the club members. In four years the club has quite outgrown the stage of meeting at the homes of members and so has arranged to use the Y. W. C. A. Auditorium next season.

Mabel Haas Speyer, for many years the leading soprano here, presented some of her advanced pupils in recital recently in the Louise Parker Studio. The excellent singing of these students is ample evidence of Mrs. Speyer's ability and musicianship. Leila Tiede-Black and Helen Kittle were the accompanists.

Sunday afternoon, May 2, Edward Kreiser gave his 199th organ recital in the Independence Boulevard Christian Church. The program was devoted wholly to the works of Wagner. He was assisted by Mrs. Wallace N. Robinson, soprano.

GENEVE LICHTERWALTER.

St. Louis.

St. Louis, Mo., May 12, 1915.

The Chaminade Choral Club, of Webster Groves, an organization of sixty-two female voices, under the direction of Homer Moore, gave its final subscription concert in Holy Redeemer Hall last Friday evening, May 6, to a good sized audience, despite the inclement weather. The club was assisted by Sibyl Sammis MacDermid, soprano, and Enrico Tramonti, harpist. The chorus gave a fine rendition of two Neapolitan airs and they had the able assistance of Mme. MacDermid in "Impressions," by Gustave Ferrari, and the R. H. Woodman and H. N. Bartlett numbers. Mr. Moore has drilled his singers to a high degree of proficiency and the balance of tone is quite remarkably sustained. Mr. Tramonti appeared in three groups, proving himself a player of worthy qualities. Mme. MacDermid's aria from "La Boheme" was given with such clarity and technical ease that it won her a double encore. She was presented with a huge bouquet of roses after singing a dainty composition by her husband, "If I Knew You and You Knew Me." The chorus and soloists were accompanied in a satisfactory manner by Alice Pettingill. The officers of this studious organization are: Mrs. C. A. Houts, president; Mrs. J. H. Rodas, vice-president; Saida P. Allen, secretary; Homer Moore, musical director; Alice Pettingill, accompanist; Mrs. M. C. Seropyan, press representative.

The Concordia Seminary Students' Chorus of 175 young men gave their thirteenth annual concert Tuesday evening, May 11, at the Odeon, to a large audience, assisted by W. A. Hansen, pianist; the Concordia Orchestra of thirty-five piece, with Oswald Thumser, director, and the Apollo Quartet, composed of Messrs. Heinecke, Nieting, Juneau

and Wangerin. The interesting and original program was arranged by Frederick Fischer, the director of the chorus. The chorus sang part of the program in English and the rest in German, sometimes without accompaniment, then with four hands piano accompaniment, and also with the orchestra. Mr. Hansen displayed much talent in his piano solos and after a number of recalls responded with a Grieg dance. It is a difficult matter to decide which performed the best, the chorus, quartet or orchestra, as all numbers were excellently given. Concordia Seminary is one of the oldest institutions of the Lutheran Church in America and every year graduates hundreds of students who go to all parts of the world to take charge of churches.

The Kirkwood Choral Club, of Kirkwood, gave its final concert at Choral Hall, Tuesday evening, May 11, assisted by E. A. Holscher, baritone, and under the able direction of Rodney Saylor. The writer was unable to attend the concert, but from reports an enjoyable program was given by the ladies.

MAY BIRDIE DITLER.

Galesburg.

Galesburg, Ill., May 14, 1915.

Anne Shaw Faulkner and Marx E. Oberndorfer appeared in Galesburg on Tuesday, May 11, under the auspices of Anna Groff Bryant. A matinee of "The Ring of the Nibelungen" was given in the afternoon to an audience of eight hundred school children. "Parsifal" was presented in the evening. The success of these affairs has led Mrs. Bryant to engage these two artists for a series in Galesburg next season. Mrs. Bryant has given to Galesburg a remarkable series of concerts this season and promises for next year Mme. Melba, Julia Claussen and Fritz Kreisler.

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